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Thomas Munro.

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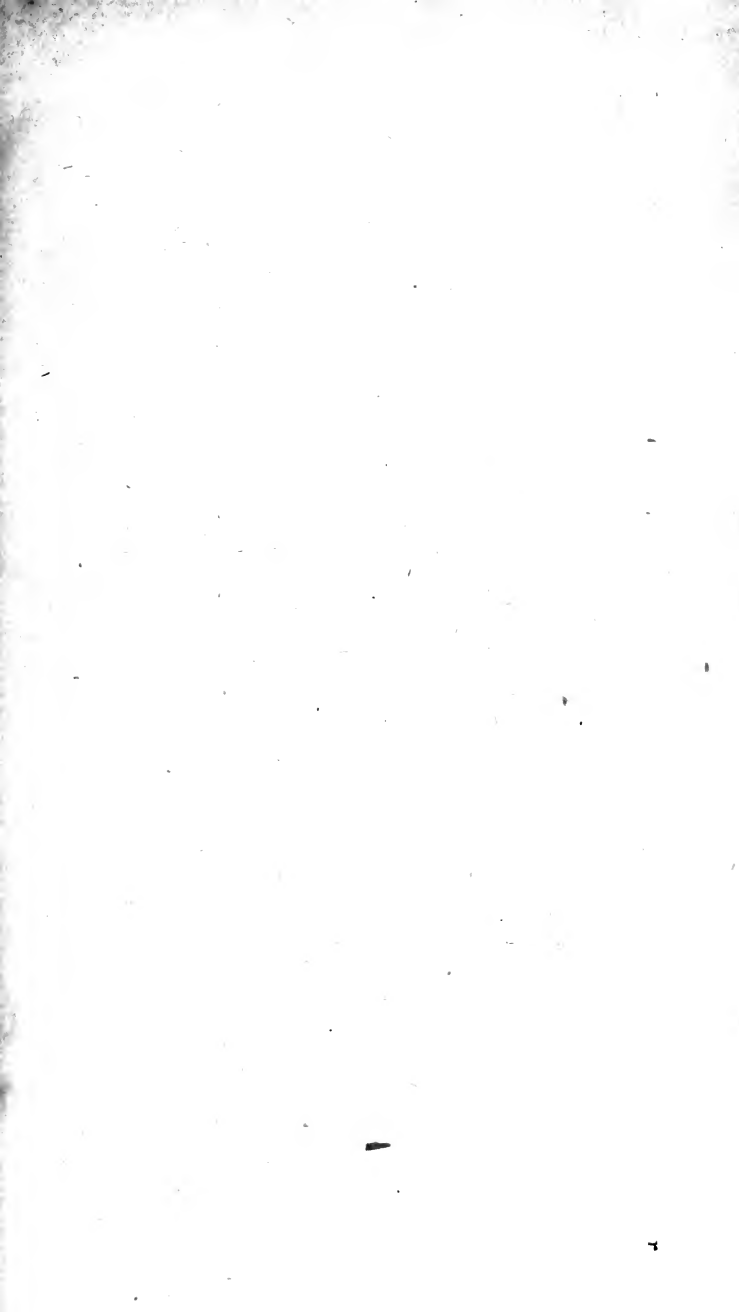
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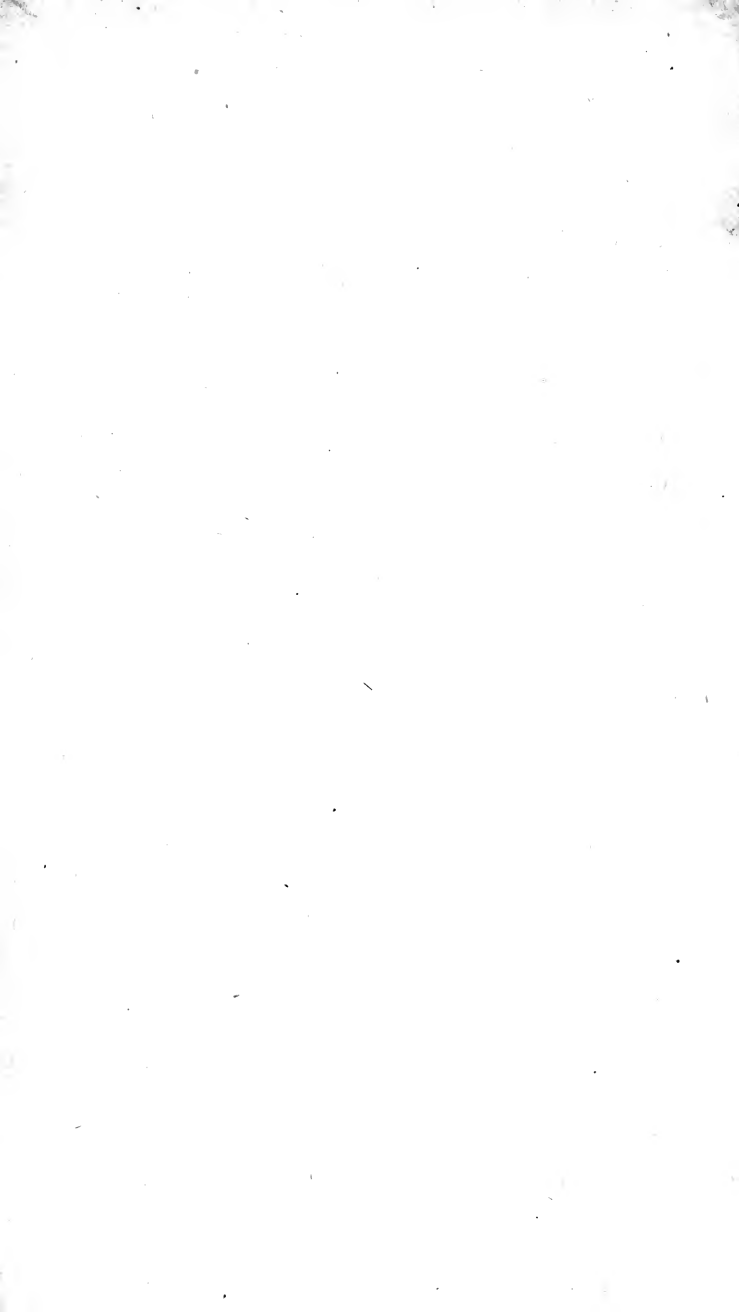
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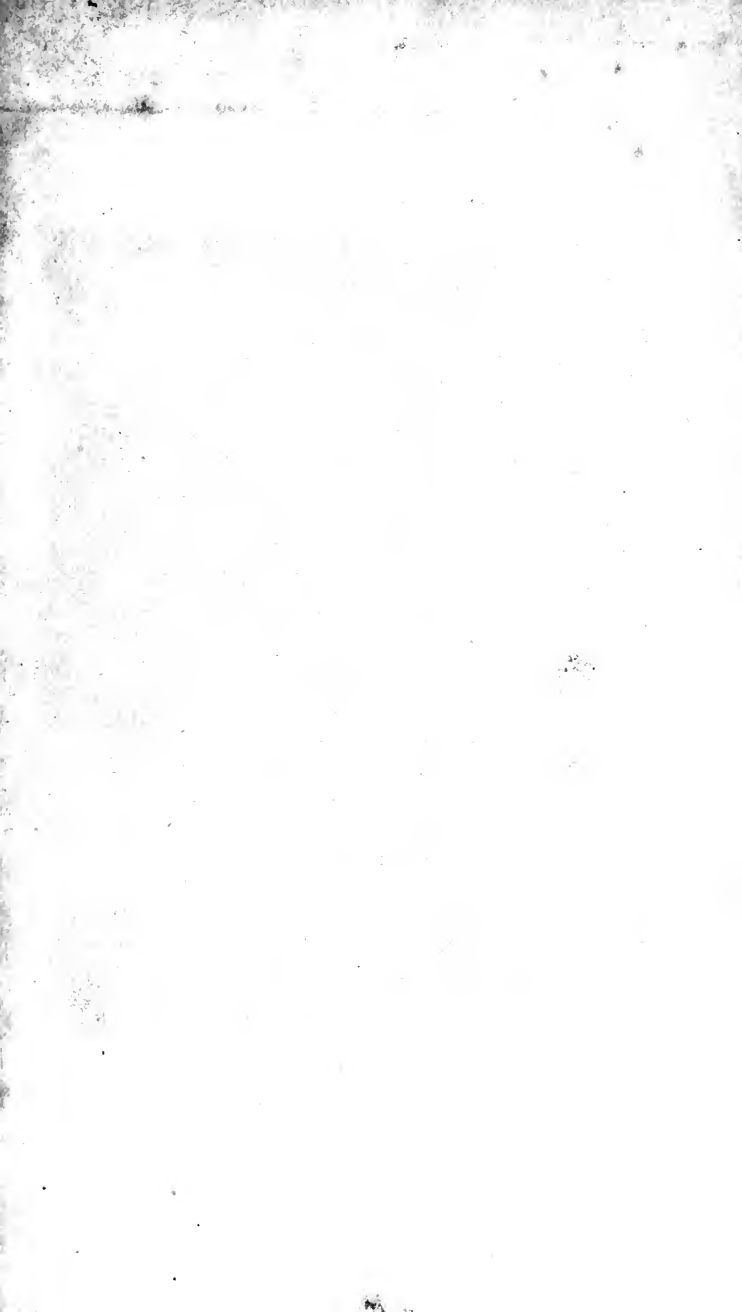
MARK NEUMAN

MA 1960 • PHD 1967

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Richardson pinx.

Barrett sculp.

George Vertue

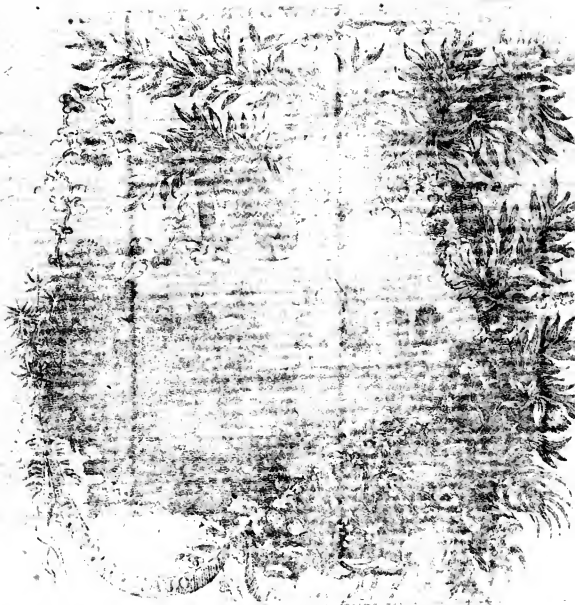
A
CATALOGUE
OF
ENGRAVERS,
WHO HAVE BEEN BORN, OR RESIDED
IN ENGLAND,
DIGESTED BY
HORACE WALPOLE,
EARL OF ORFORD.

FROM THE MSS. OF
MR. GEORGE VERTUE.
REPRINTED FROM THE EDITION OF
STRAWBERRY-HILL.



“And art reflected images to art.” POPE.

LONDON:
Printed for EGLIN and PEPYS.
(Price Half a Guinea, Boards.)



A
C A T A L O G U E
O F
E N G R A V E R S,

WHO HAVE BEEN BORN, OR RESIDED

I N E N G L A N D;

DIGESTED BY

H O R A C E W A L P O L E,

E A R L O F O R F O R D,

FROM THE MSS. OF

M R . G E O R G E V E R T U E ;

TO WHICH IS ADDED

AN ACCOUNT OF THE LIFE AND WORKS
OF THE LATTER.

AND ART REFLECTED IMAGES TO ART.—*Pope.*

London:

PRINTED BY J. MOORE, DRURY-LANE,
FOR J. CAULFIELD, T. CORAM, AND G. BARRETT.

M, DCC, XCIV.



A
C A T A L O G U E
O F
E N G R A V E R S.

WHEN the monarchs of Egypt erected those stupendous masses, the pyramids, for no other use than to record their names, they little suspected that a weed growing by the Nile would one day be converted into more durable registers of fame, than quarries of marble and granite. Yet, when paper had been invented, what ages rolled away before it was destined to its best service! It is equally amusing to observe what obvious arts escape our touch, and how quickly various channels are deduced from a source when once opened. This was the case of the press: Printing was not discovered till about the year 1430; in thirty years more it was applied to the multiplication of drawings. Authors had scarce seen that facility of dispersing their

works, before painters received an almost equal* advantage. To each was endless fame in a manner ensured, if they had merit to challenge it. With regard to prints, the new discovery associated the professors, in some degree, with the great masters whose works they copied. This intimate connection, between painters and engravers, makes some account of the latter a kind of necessary supplement to the history of the former. But if this country has not produced many men of genius, in the nobler branch, it has been still more deficient in excellent engravers. Mr. Vertue had been alike industrious in hunting after monuments of the latter profession; he was of it himself; but, as the artists were less illustrious, his labour was by far more unsuccessful. 'Till the arrival of Hollar, the art of engraving was, in England, almost confined to portraits. Vertue thought what was produced here, before the reign of king James, of so little consequence, that in a sketch which he had made for a beginning, he professedly dates his account from the year 1600. If I take it up earlier, it is merely to give a complete history, which will be comprehended in few lines, and the materials for which I have chiefly gathered from

* WANT of colouring is the capital deficiency of prints; yet even this seems attainable. Monsieur le Blon, who will be mentioned hereafter, invented coloured prints, and did enough to shew the feasibility. His discovery was neglected, as the revival of encaustic painting has been lately; though the advantages of each art are so obvious, and so desirable.

his papers, and from the *Typographical Antiquities* of Mr. *Ames.

MR. EVELIN says † the art of engraving, and working off from ‡ plates of copper, did not appear 'till about the year 1490. That is, it was not brought to perfection from the hints gathered from typography; yet it is certain that in 1460 Maso Finiguerra, a goldsmith of Florence, by an accident that might have given birth to the rolling-press, without the antecedent dis-

* JOSEPH AMES, Secretary of the Society of Antiquarians, was originally a ship-chandler in Wapping. Late in his life he took to the study of antiquities; and, besides his quarto volume, containing accounts of our earliest printers, and their works, he published a list, in duodecimo, of English heads, engraved and mezzotinto, and drew up the *Parentalia* from Mr. Wren's papers. He died in 1759. His library and prints were sold by auction, in the following year.

† SCULPTURA p. 35.

‡ I HAVE said, and for two reasons, shall say little of wooden cuts; that art never was executed in any perfection in England. Engraving on metal was a signal improvement of the art, and supplied the defects of cuttings in wood. The ancient wooden cuts were certainly carried to a great height, but that was the merit of the masters, not of the method. Whoever desires to know more of cutting in wood should consult a very laborious work, lately published in France, in two vols. octavo, called *Traité historique & pratique de la graveure en bois*, par Papillon, Paris 1766. The author will not probably, as he wishes, persuade the world to return to wooden cuts; but he gives examples of vignettes to books in that manner, which ought to make editors ashamed of the slovenly stamps that are now used for the fairest editions. There is a curious account of missals, &c. adorned with wooden cuts, in Mr. Gough's *Brit. Topogr.* 2d, edit. in the articles of Wiltshire, from p. 319, to p. 362, vol. ii.

covery

covery of printing, did actually light upon the method of taking off stamps from an engraved plate. Casting a piece of such plate into melted brimstone, he observed that the exact impression of the engraving was left upon the surface of the cold brimstone, marked by lines of black. He repeated the experiment on moistened paper, rolling it gently with a roller. It succeeded. He communicated the discovery to Baccio Baldini, of his own profession and city. The latter pursued the invention with success, and engraved several plates from drawings of Sandro Boticello, which being sent by Andrea Mantegna, he not only assisted Baldini with designs, but cultivated the new art himself. It had not long been in vogue before Hugo da Carpi tried the same experiment with wood, and even added a variety of tints, by using different stamps for the gradations of lights and shades; a method revived here some years ago, with much success, by Mr. Kirkall; and since at Venice, by Jackson; though very imperfectly.

FROM Italy engraving soon travelled into Flanders; where it was first practised by one Martin, of Antwerp. He was followed by Albert Durer, who carried the art to a great height, considering how bad the taste was of the age and country in which he lived. His fidelity to what he saw was, at once, his fame and misfortune; he was happy in copying nature, but it was nature disguised, and hid under ungraceful forms. With neither choice of subjects or beauty, his industry gave merit even to ugliness and absurdity. Confining his labours almost

almost wholly to religious and legendary histories, he turned the Testament into the history of a Flemish village; the habits of Herod, Pilate, Joseph, &c. their dwellings, their utensils and their customs, were all Gothic and European; his virgin Mary was the heroine of a Kernis. Lucas of Leyden imitated him in all his faults, and was still more burlesque in his representations. It was not till Raphael had formed Marc Anthony, that engraving placed itself with dignity by the side of painting.

WHEN the art reached England does not appear. It is a notorious blunder in Chambers*, to say that it was first brought from Antwerp, by Speed, in the reign of James I. In some degree we had it almost as soon as printing; the printers themselves using small plates for their devices and rebuses. Caxton's Golden † Legend has, in the beginning, a groupe of saints; and many other cuts, dispersed through the body of the work. It was printed in 1483. The second edition of his game at Chess had cuts too. So has his *Le Morte Arthur*. Wynkin de Worde, Caxton's successor, prefixed to his edition of the Statutes, in the sixth year of Henry VII. a plate, with the king's arms, crests, &c. a copy of which is given in the life of Wynkyn, by Mr. Ames, in his *Typogra-*

* DICTIONARY. Edit, of 1728. Art of Printing.

† AME, p. 35.

phical Antiquities, p. 79. The same printer exhibited several books, adorned with cuts; some of which are particularly described by his Biographer, in pages 87, 88, 89, & sequentibus.

THE subsequent printers continued to ornament their books with wooden cuts. One considerable work, published by John Rastell, was distinguished by prints of uncommon merit for that age. It was called, *The Pastyme of the People*; and by bishop Nicholson, in his Historical Library, *Rastell's Chronicle*. This scarce book, of a very large size, I saw at the auction of Mr. Ames's library; it had many cuts, eighteen of which were in great folio, representing the kings of England; so well designed, and boldly executed, as to be attributed to Holbein; though I think they were not of his hand. I shall mention but one more book, with wooden cuts, though several are recorded by Ames. It is Grafton's *Chronicle*,* printed in 1569, and containing many heads, as of William the Conqueror, Henry VIII. Queen Elizabeth, &c. Yet, though even portraits were used in books, I find no trace of single prints being wrought off in that age. Those which I have mentioned in a † former volume, as composing part of the collection of Henry VIII. were probably the productions of foreign artists. The first

* AMES, p. 204.

† ANECDOTES of Painting, vol. i. p. 97.

book that appeared; with cuts from copper plates, at least the first that so industrious an enquirer as Mr. Ames* had observed, was, “The Birth of Mankind, otherwyse called, The Woman’s Book,” dedicated to queen Catherine, and published by Thomas Raynalde, in 1540, with many small copper cuts, but to these no name was affixed. The earliest engraver that occurs, was

THOMAS GEMINUS, or GEMINIE,

1545 } As he calls himself in a title-page which I shall mention presently. The little that is known of him is collected from his works. Of these was

THOMÆ GEMINI Lysiensis compendiosa totius Anatomæ delineatio, ære exarata; folio 1545. “These plates, says Ames, † are some of the first rowling-press printing in England.” This was a new edition of Vesalius’s Anatomy, which was first published at Padua, in 1542, with large wooden cuts, which cuts Geminus imitated on copper-plates; though, says Vertue, “I

* P. 219.

† AMES, p. 218.

question whether more than the title-page, to which he has put his name, was the work of Geminus; the most and best part of the graved figures were probably copied, from the wooden cuts in Vesalius, by a better hand." The first edition was dedicated to Henry VIII. Geminus afterwards published a translation by Nicholas Udal, of the same work, in 1552, and dedicated it to Edward VI. The translator, in his preface, says, "Accepte therefore, jentill reader, this Tractise of Anatomie, thankfully interpreting the labours of Thomas Gemini, the workman. He, that with his great charge, watch and travayle, hath set out these figures in pourtrature, will most willingly be amended, or better perfected of his own workmanship, if admonished." Vertue, having quoted this passage, owns, that the writing to all these plates was surely engraved by Geminie, and probably some parts or members of the bodies. We do not contend for the excellence of Geminie's performances. It is sufficient that we have ascertained so early an engraver in England. Vertue adds, that Geminie published another small work, with copper cuts, relating to midwifry, two years before. I do not know whether he means two years before the first, or the second, of his editions of Vesalius. It is certain that Ames does not specify such a work, though in page 304, he acknowledges that there are books printed by Geminie, of an earlier date than any he had seen; for Geminie was not only an engraver, but a printer; and dwelled in
Black-

Blackfriars. Thence he published a Prognostication, &c. relating to the weather, the Phænomena of the Heavens, &c. with a number of cuts. *Imprinted by Thomas Geminie*, quarto, and another edition of his Anatomy, in 1559, dedicated to queen Elizabeth.

So congenial an art as engraving, when once discovered, could not fail to spread in an age of literature. That accomplished prelate, archbishop Parker, who thought that whatever tended to enlighten and cultivate the human mind, was within his province, seems to have been the most conspicuous patron of the arts in the reign of Elizabeth. I have mentioned before* that he employed, in his palace at Lambeth, a painter, and two or three engravers. Of these † the chief was

REMIGIUS HOGENBERGH,

OF whom I can give the reader no farther information, than what he has received already, that Hogenbergh twice engraved the archbishop's head, which Vertue thought was the first portrait engraved in Eng-

* ANECDOTES of Painting, vol. i. p. 278.

† ANOTHER was Richard Lyne, of whom see an account in Mr. Gough's Brit. Topogr. 2d. edit. vol. i. p. 208.

land; and a genealogy of the kings of England. Remigius had a brother, who either was in England or worked for Englishmen, his name

FRANCIS HOGENBERGH;

1555 } BY his hand is extant a print of queen
 } Mary I. dated 1555; if this was executed in
 her reign, it was antecedent to that of Parker: but it
 might not be done here, or might be performed after
 her death, and allude only to her æra. Under it is
 written, *Veritas Temporis Filia*. In the set of Sax-
 ton's maps he engraved those of Gaul and Belgium.
 Of his works abroad Virtue had seen views in * Bruin's
Civitates Orbis Terrarum, printed at Cologne in 1572,
 in conjunction with Simon Novellani and George

* THIS expensive work consists of two very large and thick folios; the first containing 178 plans and views of towns, the second 135. They are drawn and engraved by Francis and Abraham Hogenbergh, Hoefnagle, and others, particularly Henry Stenwick: the author stiles himself both Bruin and Braun. It is a work of uncommon labour, but without method, and some of the cities are repeated. In this collection is the curious print of Nonsuch; and in the last plate but two of the first volume is a view of the lake Averno; Ortelius and G. Hoefnagle are standing by the lake, and from seeing birds swimming on it, hunc locum non esse Aornon advertentes.

Hoefnagle;

Hoefnagle; and others in Abraham Ortelius's *Theatrum Orbis Terrarum*, in which he was assisted by Ferdinand and Ambrose Arsen, Antwerpiae 1570. The map of England, in this collection, was the work of Humphry Lhyd of Denbighshire, as that of Spain was of Thomas Geminus, whom I have already mentioned. Engraving was on no contemptible foot, in England, when we had professors* worthy of being employed to adorn Flemish editions; Flanders was at that time a capital theatre of arts and learning.

DR. WILLIAM CUNYNGHAM,

1559 } A PHYSICIAN of Norwich, was also an author and engraver. In his *Cosmographical Glass*, a fine copy of which is described by Ames, † are many cuts, and a large map of Norwich, some of the plates engraved by the doctor's own hand. It was printed in folio, in 1559, and dedicated to the lord Robert Dudley, afterwards the well known earl of Leicester.

* ORTELIUS himself commends the English engravers, and besides those I have specified, he names Antony Jenkenson, who flourished in 1562, and Robert Leeth, a man skilful in taking the plot of a country. See Ames, p. 540.

† IBID. p. 237.

RALPH AGGAS

1578 } WAS a surveyor, and related to Edward
 Aggas, a printer.* Ralph published what I
 should have concluded a book, as he called it *Cele-*
berrimæ Oxoniensis Academiae, &c. elegans simul &
accurata descriptio; but Ames, who is not very ex-
 plicit, seems to speak of it as a map, saying it was
 three feet by four; and, he adds, that Cambridge was
done about the same time; that is, in 1578. Aggas
 made a map of Dunwich, in 1589, which I have men-
 tioned,† and a large plan and view of London, which
 was re-engraved by Vertue, and of which, in one of
 his MSS. he gives the following account;

“ A PLAN and view of London, with the river
 Thames and adjacent parts, being the most ancient
 prospect in print. This was reported to have been
 done in Henry VIII. or king Edward VIth's time;
 but, from several circumstances, it appears to be done
 early in the beginning of queen Elizabeth's reign, about
 1560, being cut in several blocks of wood. The prints
 thereof being now of the greatest scarcity, no copies
 perhaps preserved, being put up against walls in houses,
 therefore in length of time all decayed or lost. *Civitas*

* AMES, p. 389.

† ANECDOTES of Painting, vol. i. p. 267.

Londinum. Probably this was published by Ralph Aggas, as he himself mentions in that plan of Oxford, done after this was begun. But it must be observed, that this very impression is a second publication, with the date 1618, and that there are several alterations from the first in this; and particularly, instead of the arms as queen Elizabeth bore them, those of king James I. (England, France and Scotland) are put in the place of them. And, in the first, have been explanations of the remarkable places in the city and suburbs; as may be observed, in many places, by letters of reference. The length of this printed plan six feet three inches, by two feet four inches, contained in six sheets and two half sheets; I believe the full extent in length, but I apprehend the notes of explanation were, at bottom, printed on slips of paper, to be added." Vertue then specifies buildings, or absence of buildings, which affix this plan to the æra in which he concludes it printed originally; as the water-gate, at the palace of Westminster, called the *Queen's-bridge*; Northumberland-house wanting, which was not erected in 1560, but was before 1618. Paget-place, so called in 1563, &c. Vertue had taken much pains to ascertain the ancient extent of London, and the scite of it's several larger edifices, at various periods. Among his papers I find many traces relating to this matter. Such a subject, extended by historic illustrations, would be very amusing. *Les Anecdotes des rues de Paris*, is a pattern for a work of that kind; but not the last edition; for
the

the author, conducted by the clue of his materials into the ancient histories of France and England, grew so interested in those obsolete quarrels, that he tacked, to an antiquarian discussion, a ridiculous invective, against the English, and their historians. After authenticating whatever has passed of memorable, in each street of Paris, he labours to overturn all that happened at Poitiers and Cressy. Historian of gnats, he quarrels with camels.

HUMPHRY COLÉ,

157² } A GOLDSMITH, and probably brother of Peter Cole, a painter mentioned by Meres, in his Wit's Commonwealth, and in the first volume of these anecdotes;* I conclude so, as Humphry engraved a map to a folio bible, which he set forth in 1572; and a frontispiece, with queen Elizabeth, the earl of Leicester as Joshua, and lord Burleigh as David. Humphry Cole, as he says himself,† was born in the North of England, and pertayned to the Mint, in the Tower, 1572. I suppose he was one of the engravers that pertayned to archi-

* P. 270.

† AMES, 255.

bishop Parker, for this edition was called Matthew Parker's Bible. I hope the flattery to the favourites was the incense of the engraver!

JOHN BETTES.

BROTHER of Thomas Bettes, the painter,* was himself both painter and engraver. Meres, in the passage above quoted, is my authority for the first; Fox, in his Ecclesiastical History, tells us the second; naming John Bettes, as the performer of a pedigree, and some vineats (vignettes) for Hall's Chronicle; and speaking of Bettes, in 1576, as then dead. †In the same place is mentioned one Tyrral, of whom I find no other account; nor of Cure, recorded by Meres; nor of Christopher Switzer, ‡ but that he used to execute wooden cuts, for books, about the time of archbishop Parker.

C

WILLIAM

* SEE Anecdotes of Painting.

† AMES, p. 179. in the note.

‡ IN the Harleian Library was a set of wooden cuts, representing the broad seals of England, from the conquest to James I. inclusive, neatly executed. Vertue says this was the sole impression he had seen, and believed that they were cut by Chr. Switzer, and that these plates were copied by Hollar, for Sandford. Switzer also cut the coins and

WILLIAM ROGERS

Is another engraver in Meres's recapitulation of English artists, he engraved a title page to Linschoten's *Voyages to the East Indies*; and probably the cuts to Hugh Broughton's *Consent of Scriptures*, which have this mark WR, and which Vertue says have been reckoned the first graved plates done in England. But this is a mistake; for Broughton's book was not printed till 1600.* He also did heads of queen Elizabeth, of the Earls of Essex and Cumberland, of Sir John Harrington, in the title-plate of his *Orlando Furioso*; of John Gerrard, surgeon; and a frontispiece, with four small heads. One Cure is also mentioned by Meres, as an excellent engraver; but I find no other account of him, nor ever met with any of his works. Laurence Johnson engraved several heads, in the *Turkish history*, in folio, 1603.

seals in Speed's *History of Great Britain*, 1614, from the originals in the Cottonian collection. Speed calls him, *the most exquisite and curious hand of that age*. He probably engraved the botanic figures for Lobel's *Observations*, and the plates for Parkinson's *Paradisus Terrestris*, 1629, Chr. Switzer's works have been sometimes confounded with his son's, who was of both his names.

* V. AMES, 429.

CHRISTOPHER SAXTON,

1580 } To whom we are obliged for the first maps of
 } counties, lived at Tingley near Leeds in York-
 shire, and was servant to Thomas * Sekeford, esq. master
 of Requests, and master of the Court of Wards. By the
 encouragement, and at the expence of this gentleman,
 Saxton undertook and published a compleat set of the
 counties of England and Wales; many of which he en-
 graved himself, and was assisted in others by Remigius
 Hogenbergh, whom I have mentioned, by Nicholas Rey-
 nold, some foreigners, and by Augustine Ryther, † who
 made some maps of the Spanish invasion, and who kept a
 shop near Leaden-hall, and procured a translation of
 Petruccio Ubaldini's Discourse, which he dedicated to
 the lord admiral Howard, in 1590. The county-maps,
 dedicated to the queen, and adorned with the royal
 arms, and those of the promoter, Master Sekeford,
 were published by Saxton, in 1579; the dates on dif-
 ferent plates ‡ showing, that the labour of six years,
 that is from 1574, to 1579, both included, had been
 bestowed on them. Saxton is commended by Camden
 and Thoresby, the latter of whom || calls his map of

* His portrait may be seen in Vertue's print of the Court of Wards.

† AMES, p. 541, note.

‡ SEE the particulars in Ames. P p. 541, 542. He has also given
 at length, the patent obtained by Mr. Sekeford.

|| DUCAT. Leod. p. 165, 195.

Yorkshire *the best that ever was made of that county.* This rare map was three feet wide ; at one corner was a view of York, at another of Hull. Augustine Ryther had the chief hand in engraving it.

GEORGE HOEFNAGLE

OF Antwerp, was probably in England, mention being made* of a map of Bristol by him, and he certainly engraved a large plate of Nonsuch. He was one of the engravers employed by Ortelius. Vertue says that Mr. Green showed to the Society of Antiquaries a quarto, containing about fifty copper plates, engraved in 1592, by James Hoefnagle of Frankfort, aged then seventeen, from drawings by his father George, of beasts, birds, flowers, insects, &c.†

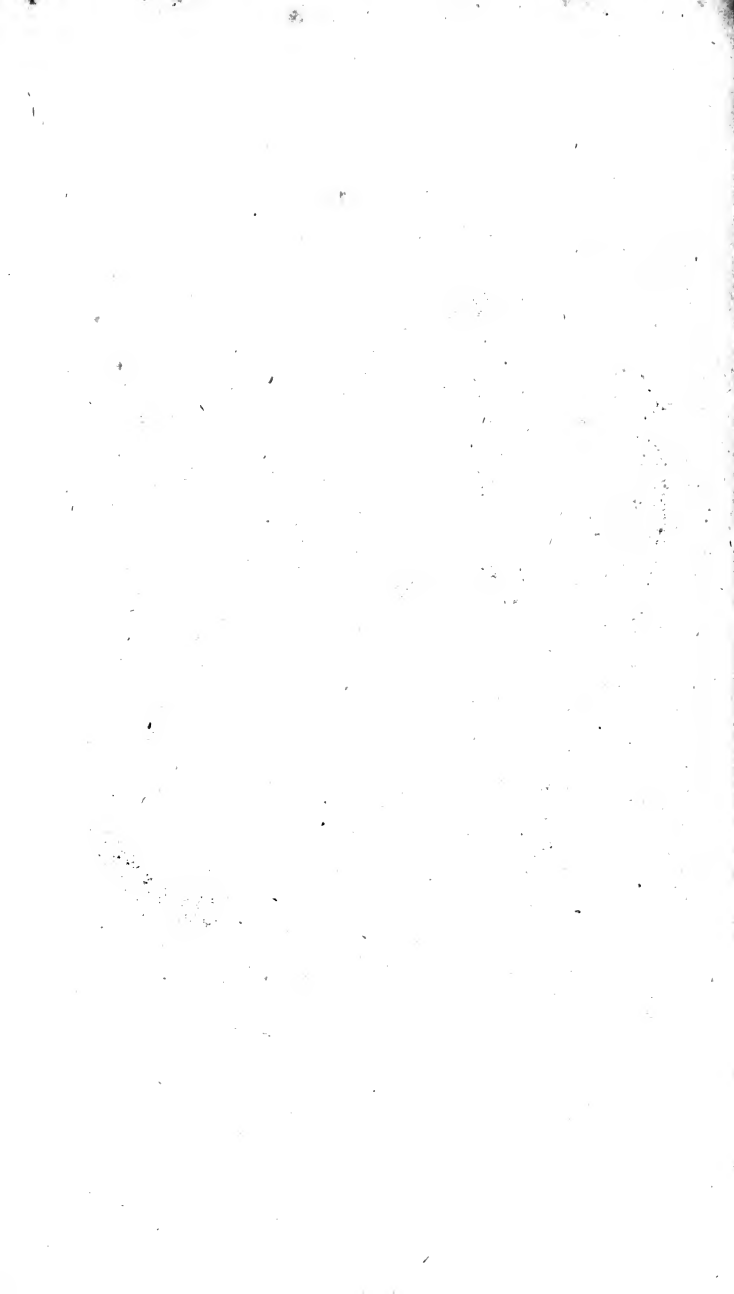
* AMES, p. 538.

† ONE Cock, a Dutchman, graved an oval portrait of the queen of Scots, in 1559, and from a genuine picture; but it is not clear that he ever was in England.



Barrett sculp :

Hoeftnagle



THEODORE DE BRIE,

1587 } WAS, as he informs us in his plates to Boissard's
 Roman Antiquities, a native of Liege, and a citizen of Francfort. He engraved the plates for the first four volumes of that work, the last of which was completed in 1601 and 1602, after his death, by his sons Theodore and Israel, whom he brought up to his own business. His own head, and Boissard's, he has prefixed to some of the volumes. The first English work that I find with his name was the funeral procession of Sir Philip Sidney, of which I have given an account before,* and which was expressly engraved in London. The next was † a title-page, with the arms of the lord-keeper Hatton at large, to Wagenar's Mariner's Mirrour, the second part, published by Antony Ashley, in 1588: The last does great honour to De Brie; he cut the curious plates, describing the manners and fashions of the Virginians, in the brief and true report of the Newfoundland of Virginia, published by ‡ Thomas Hariot, servant of Sir Walter Raleigh, and employed by him in the discovery. This work

* ANECDOTES of Painting.

+ I FIND this in Vertue's MSS.

‡ HARIOT was afterwards a dependent of the Earl of Northumberland, and one of the supposed magi, who kept him company in the Tower.

was printed at Francfort, by J. Wechelius in 1590. The cuts were done at De Brie's own expence, from drawings of J. White, who was sent thither for that purpose. Picart has copied them in his Religious Ceremonies of all Nations; as Speed from drawings of the same person borrowed the frontispiece of his folio edition in 1611.* Theodore, the father, engraved the plates to the Latin Narrative of the Cruelties of the Spaniards in America, published in 1598. About the same time appeared De Brie's great work, intituled, *Descriptio Indiae Orientalis & Occidentalis*, 19 parts, 5 vol. folio. This is done much in the same manner with Hariot's Account of Virginia. Theodore the younger engraved the heads for Boissard's Collection of eminent persons.

ROBERT ADAMS,

BESIDES the plates which I have mentioned in the first volume of this work, drew and engraved representations of the several actions while the Spanish Armada was on the British coasts. These charts were published by Augustine Ryther 1589.

AMES, p. 563.

I HAVE

I HAVE now cleared my way to the æra from whence Vertue intended to date his account of our engravers; that is, from the last years of Elizabeth. Yet so unable had he been to amass materials sufficient to be moulded into history, that I find only brief notes, till we approach to modern times. The satisfaction therefore that I cannot give to the antiquary, must be a little compensated by assisting collectors. In default of anecdotes, I shall form some, however imperfect, lists of the works performed by the elder masters. These will be chiefly supplied from my own collection, and from * Ames's printed catalogue of English heads, and may be increased hereafter by curious persons, who will be assisted by this sketch, to compile a more extensive and compleat history of the art in England.

+ REGINALD ELSTRACKE,

WHOSE works are more scarce than valuable flourished under Elizabeth and her successor, in whose reign he probably died. His first print, according to the date, is the portrait of

*As they are fully described there and may be found alphabetically, I shall refer the reader thither for many of those prints of which I give no account, that I may not swell this list unnecessarily.

† He generally wrote his name, Renold:

Sir

Sir Philip Sidney, done probably soon after his death.

Queen Elizabeth, done after her death.

The Black Prince in an oval, as are most of the following.

Richard Whittington, lord mayor, and his cat.

Gervase Babbington, bishop of Worcester, ætat. suæ 59, with four Latin verses, and this motto, " Virtus Dei in infirmitate."

Sir Julius Cæsar, knight, master of the rolls.

Henry V. titles in Latin.

Sir Thomas More; over his head, *Disce mori mundo, vivere disce Deo.*

Thomas Sutton, founder of the Charter-house; done after his death, 1611, which shows that Elstracke was then living.

Edmund lord Sheffield, president of the North.

Thomas Howard, earl of Suffolk, lord Treasurer of England.

Robert earl of Essex.

Anne Boleyn.

John Harrington, baron of Exton.

William Perkins.

Lord Darnley and queen Mary, whole lengths on one plate.

Padesha Shassallem, the Great Mogul.

Philip III.

Christian IV.

Sigismund Battori.

The archdukes Albert and Isabella, two plates.

William

William Knollis, viscount Wallingford.

Cardinal Wolsey.

Henry prince of Wales.

Antonio de Dominis.

Ladislaus king of Poland; in Fowler's Troubles of Sweden.

John Oden Barnevelt, lord of Barkley.

Title plate to Basiliologia.

Another to Milles's Catalogue of Honour.

Time's Storehouse, 1619.

Edward IV. king of England, with devices, &c. and are to be sold by Thomas Geele, at the dagger, in Lombard-street. As there is no date to this print, it is uncertain in what year it was done. Vertue, in one of his MSS. says, that Thomas Hinde, in 1537, was the first printseller in London; in another place he assigns that rank to George Humble; he no where mentions Geele. It is certain that the name of George Humble is frequently found, on prints of the time of Elizabeth, in conjunction with John Sudbury; they lived in Pope's-head-alley; but Hinde and Geele were most probably their predecessors.

Toby Matthews, archbishop of York, eight Latin verses, R. E. sculps. He, Holland excudit. are to be sold by George Humble, in Pope's-head-alley.

Mary queen of Scots, Jacobi magnæ Britann. regis mater. She is abundantly dressed, and has the crown, sceptre, globe and arms. Sold by Compton Holland, who is sometimes the vender of prints; sometimes

takes them off, excudit.* And once, at least, engraved himself. I have a laboured print by him, of Robert earl of Essex, with his arms, crest and titles. The print of Mary is much superior to many of the preceding.

HENRY HOLLAND, who published the † *Heroologia Anglicana*, was the eldest son of Philemon Holland, and, I suppose, brother of this Compton Holland. In 1613 he travelled into the Palatinate, with John lord Harrington. Besides the *Heroologia*, he published *Monumenta sepulcralia Ecclesiæ Sti Pauli Lond.* quarto; and a volume containing the lives of the kings of England, from the conquest to the year 1618. These plates, says Vertue, are the same with those in Martin's Chronicle, except the title page, and the print of William I.

* G. HUMBLE was also a painter. Among Ames's heads, p. 145. is one of Speed, D. Georgius Humble, p. G. Savery.

† THE engraver of those prints has not set his name to them. As they are in a more masterly and free stile than cuts done in England, at that time, it is probable that Holland carried over the drawings with him, and had them executed abroad; and this will be confirmed by a circumstance I shall mention in the article of Crispin Pass.

FRANCIS DELARAM

WORKED at the same time with Elstracke, and in the same manner, but better and neater ; and seems to have survived him. His plates are,

WILLIAM SOMERS, king Heneryes jester, (8th.) from Holbein, are to be sold by Thomas Jenner,* at the Whitbeare, in Cornewell. A whole length. Long tunic, H. K. on his breast a chain, and a horn in his hand. Behind him buildings and boys playing. Eight English verses.

* JENNER attempted the art himself with no bad success. I have a small print, by him, of Sir William Wadd, [or Waad] lieutenant of the Tower. Sir William was son of Sir Armigel Wadd, of Yorkshire, clerk of the council to Henry VIII. and Edward VI. and author of a book of Travels. The son was clerk of the council to Elizabeth, who dispatched him to Spain, to excuse her sending away their minister Mendoza, who had been dealing in treasons against her. Sir William behaved with great spirit there, and with as much cleverness afterwards, in piecing together a treasonable paper, torn, and thrown into the sea, by one Chreicton. Wadd was successively ambassador to the emperor Rodolph, to Henry IV. and to Mary queen of Scots; inspector of the Irish forces, of the privy council to king James, and lieutenant of the Tower, from which post (to his honour) he was removed, in 1613, by Robert Carr, earl of Somerset; Sir William being a man of too much integrity, to be employed in the dark purposes then in agitation. He died at his manor of Battiles Waade, [where he built the mansion still standing] in 1623, aged 77. He married Anne, daughter of Sir John Hyron, His father, Sir Armigel, who lies buried at Hampstead, was the first Englishman that made discoveries in America. See Camden. The English Worthies, Ant. Wood, and Hist. and Antiq. of Essex.

Henry VIII.

Queen Mary I. in an oval frame.

Sir Thomas Gresham, diuto, with gloves in his hand, large purse to his girdle. Francisco Delaram sulpsit, are to be sold by Jo. Sudbu. and G. Humble.

Queen Elizabeth, after her death, with a long inscription. Vide Ames, p. 62.

James I.

Henry prince of Wales, son of James I. in the robes of the garter, with a truncheon.

James Montague, bishop of Winchester, 1617, are to be sold by P. Stent.

Arthurus Severus O'Toole Nonesuch, ætatis 80, 1618. An old man with a large beard, a sceptre in his hand with eleven crowns upon it. Eight English burlesque verses. Seems to be the effigies of some adventurer.

Henry Percy, earl of Northumberland; almost bald, and with very thick beard. Eight English verses, 1619, are to be sold by G. Humble, in Pope's-head-alley.

Another younger, but with a long beard and hat on.

Small neat half-length of W. Burton, of Falde, in an oval, with devices, 1622.

Sir Henry Montague, chief justice of the King's-bench, with six Latin verses, &c.

Sir William Segar, garter principal king at arms.

John Abbot, bishop of Salisbury, with six Latin verses, Abra. Car. compos.

John

John bishop of Lincoln, with purse-bearer, mace-bearer, six boy-angels, playing on musical instruments, and six Latin verses. A very neat and curious print.

Frederick Elector palatine.

Elizabeth, his wife.

Frederick Henry, their eldest son.

Charles prince of Wales.

John King, bishop of London.

Mathias de Lobel, Physician.

Sir Horatio Vere; on either side a soldier compleatly armed at bottom; trophies, &c. at top.

George Withers, the poet, with eight English verses, and this motto,

Nec habeo, nec carco, nec curo, 1622,

Frances, Duchess of Richmond and Lenox, covered with jewels, a large veil behind. Constantia coronat. 1623.

Frontispiece to Nero Caesar, folio. 1624. This is the latest date to which I find Delaram's name. The four next were a family of artists, and the best performers in the laboured finical manner of that age,

CRISPIN PASS,

OF Utrecht, was a man of letters, and not only industrious to perfect himself in his art, but fond of promoting

moting and encouraging it. This appears particularly by his being at the expence of setting forth Holland's Herœologia, which is expressly said to be published Impensis Crispini Pass, and his not mentioning himself as having any share in engraving the plates, makes me conclude that he recommended the best sculptors among the Flemish. Indeed the prints have merit in themselves, besides being memorials of so many remarkable personages. Crispin frequented and studied the best masters, and was sent by prince Maurice to teach drawing in an academy at Paris. At what time he came to England is not clear; none of his works done here are dated, says Vertue, later than 1635, yet he certainly lived some years longer, as in 1643, being probably very old, he published his book at Amsterdam, Della Luce del dipingere & disegnare, in Italian, French, high and low Dutch, folio. In the preface he relates these circumstances of his life, "Des ma jeune age je me suis adonné à plusieurs & divers exercices; mais je me suis particulièrement attaché à estudier avec les plus fameux maistres, le sieur Fremient, peintre de sa majestè tres Chretienne le renommè pientre & *architecte* sieur Petro Paul Rubens, Abr. Bloemart, Paulo Morelson, pientre et architecte de Utrecht—mais plus particulièrement le tres noble seigneur Vander Burg, avec lequel je visitay l'academie, ou etoient les plus celebres hommes du siecle. L'illustre prince Maurice de heureuse memoire m'envoya à Paris pour enseigner le deseign à l'academie du sieur Pluvinel, premier

mier ecuyer du roy." He begins with a little geometry, gives directions for the proportions of the human body, for figures in perspective, for drawing in the academy by lamp-light, describes the use of the manekin, or layman, for disposing draperies, and goes through the proportions of horses, lions, bears, leopards, elephants, sheep, cats, and other quadrupeds, birds and fishes. His human figures are chiefly taken from Rubens, as is but too evident in the corpulency of his women. Some plates are after Lanfranc, and most of the animals from Roland Savery. The first division contains thirty plates; the second, seven; and the third, eleven of perspective. Among these are three cuts by his son, William, cum privileg. du roy tres Chretien. Bleau published a second edition of this work; and, to swell the volume, added a great number of old plates, that belonged to other books. Some of the plates have these designations. Robert de Vorst inv. R. de Vorst incidit. R. Vandervorst. Except the list of his works, I have nothing more to add to Crispin's article, but that Peacham, in his Compleat Gentleman, styles him, "My most honest loving friend."

His next work is indeed very beautiful, being a large set of plates for a folio, intituled, Instruction du Roy en l'Exercise de monter a Cheval, par Messire Antoine de Pluvinel, the person mentioned in the preface to his drawing-book. The work, which is in dialogues, and foolish enough, is in French and Dutch,

Dutch, adorned with many cuts, admirably designed and executed. The young king, Louis XIII. Pluvinet, the duc de Bellegrade, grand ecuyer, and others of the court, appear in every print; and towards the conclusion are some plates exhibiting tilts at the barriers; in which are given portraits of all the great persons of the court at that time, delivered, though very small, with great exactitude. This valuable book is little known, though not very scarce.

Queen Elizabeth, a most sumptuous whole length, with crown, sceptre, globe, farthingale, royal arms, bible and sword on a table, carpet and curtain, and twelve Latin verses. Isaac Olivier effigiebat, Crispin vande Passe incidebat, procurante Joanne Waldnelto. This last circumstance, and the paucity of English heads, engraved by Crispin, make me doubt whether he ever was in England himself; perhaps drawings were sent to him, as they have been of late to Houbraken, for the illustrious heads.

A head of the same queen, oval. Among her titles is that of Virginia.

James I. in hat and ruff, oval within a square frame; lion and grifon supporting it. Six Latin lines. Crispin de Pass excudit Coloniae. Joannes Meysens excudit Antwerpiae. As Pass executed this abroad, it is not extraordinary that he should have continued queen Elizabeth's grifon; not knowing that James, on his accession, had assumed the Scottish supporter. This print

print is well done, though inferior to the preceding whole length.

Anne of Denmark, a curious print; she is drawn in her hair, young, and with a very broad square sprigged ruff. Six Latin verses. Crispin de Pass f, & excudit Colonix.

Henry Prince of Wales.

Charles Prince of Wales, in an oval like the two last. Four Latin verses.

Ludoica Juliana Comes Nassovix, &c. in a round.

Sir Philip Sidney.

The earl of Essex on horseback.

Thomas Percius, nobilis Anglus, conspirationis A. MDCV. initæ princeps. C. Van de Pass exc. See a description of this rare plate in Ames, p. 134. There is also a print, in quarto, of the seven conspirators.

A collection of 200 emblems for George Wither.

A set of cuts for Ovid's Metamorphoses, the title of which is, Pub. Ovidii Nasonis xv. Metamorphoseon librorum figuræ elegantissimæ à Crispino Passæo laminis æneis incisæ, 1607.

Four large and handsome prints of Dives and Lazarus. The first only is executed by the father; the rest are by a younger son, called Crispin likewise, as is the following.

Frederic, elector Palatine, young, oval, size of a large octavo, with martial trophies. Crispin Passæus jun. figu. & sculps. The other children of Crispin Pass were

WILLIAM PASS,

WHO engraved a very rare print, which the earl of Oxford bought with the collection of Sir Simonds Dewes, and of which Vertue gives this account: It was a printed sheet, containing the family of James I. and intituled, *Triumphus Jacobi regis augustæque ipsius prolis*. The king sitting on his throne with his regalia; on his right the queen and prince Henry leaning on skulls, to intimate they were dead; on his left prince Charles with his hand on a book, that laid on a table; an angel above holding two crowns. Near prince Charles stand the king and queen of Bohemia, and before them their seven children. At the bottom of the sheet several Latin and English verses. *W. G. scripsit. Will. Pass sculpsit. illustris. Jaco. R. Principique Carolo D. D. eorumque licentiâ & favore excu. Joan. Bill.**

IN another place Vertue describes a similar print, but does not say where he saw it. The latter is intituled, *The Progenie of the renowned prince James king of*

* THIS beautiful and curious print (probably the very proof that was lord Oxford's) is now in my possession: I bought it at the sale of Sir Charles Cotterel's library in 1764, in the London edition of Thuanus, which is also adorned by general Dormer, and Sir Clement Cotterel, with several other fine and scarce prints; particularly one of Henry IV. Mari de' Medici; their children and nurses; and the print of the three Colignis, which I have mentioned in the life of Isaac Oliver.

Great Britaine, France and Ireland. The verses in both languages are different from those in the preceding; to the latter it is said, hæc composuit Johannes Webster; and the engraver is George* Mountain. To be sold at the Globe over the Exchange. I suppose this plate was copied from that of Pass†.

ANOTHER print, recorded by Vertue contains in a half sheet the king and queen of Bohemia, and four of their children. Will. Pass fecit ad vivum figurator 1621. About twenty English verses in two columns at bottom.

I HAVE a very valuable print of the palatine family on a large sheet, broadways, but without any name of engraver. By the manner I should take it for Sadeler. The king of Bohemia, aged, fat, and melancholy, is sitting with Elizabeth under some trees. One of their sons, in appearance between twenty and thirty, stands by the queen. On the other side are three young children, the least playing with a rabbit. Two greyhounds, a pigeon, a toad, and several animals are disposed about the landscape; which is rich, and graved with much freedom. The inscription is in French.

OF William Pass I find these other works;

* I FIND but one other print with his name, and that a poor one; it is of Francis White, dean of Carlisle.

† THIS print, exceedingly inferior to the former, is now in the collection of Sir William Musgrave; who bought it, with many other scarce portraits, from Thoresby's Museum, in 1764.

Robert Earl of Leiceister, head in oval, good, two Latin verses $\frac{p}{w}$ fe.

Frances duchess of Richmond and Lenox, half-length, extremely neat, her arms in a shield; on a table lies a book with these words, *Constantia coronat*. Over her a slate. Anno 1625 insculptum à Guilh. Passeo Londinum. This print, which is in my possession, resembles very much a whole length (I believe by Mytens) of the same great lady, which I bought from the collection of the late earl of Pomfret. There is another of her in her* weeds with the duke's picture at her †breast at Longleate. But the best portrait of her is in Wilson's Life of James I. The reader would find it well worth his while to turn to it.

Sir John Haywood, L. L. D. died 1627, with emblems. W. Pass, f.

Robert earl of Essex on horseback.

George duke of Buckingham, ditto.

Christian IV. king of Denmark, and Frederick duke of Holstein, both standing in one print.

* MR. MASTERS, author of the History of C. C. C. Cambridge, has another of these.

† This was a fashion at that time. There are three or four ladies drawn so by Cornelius Jansen, at Sherburn-castle, the lord Digby's; of which Elizabeth, countess of Southampton, a half-length richly attired, is one of Jansen's best works. The ruins of the bishop's castle, Sir Walter Raleigh's grove, the house built by him and the first earl of Bristol, the siege the castle sustained in the civil war, a grove planted by Mr. Pope, and the noble lake made by the last lord, concur to make that seat one of the most venerable, and beautiful in England.

Darcy

Darcy Wentworth, ætat. 32, 1624.

James I. crowned, and sitting with a sword in his right hand, on which, Fidei Defensor, a death's head on his left, on his knee; before him prince Henry with his left hand on a skull on a table. W. Passæus f. & sc. anno domini 1621.

Another with the same date, but the king's left hand is on the globe, not on a skull; and instead of prince Henry, there is prince Charles. This fine print is in my possession.

Sir Henry Rich, captain of the guards, oval frame. W. Pass, sc.

MAGDALEN PASS.

I FIND little of her work, but a very scarce little head in my own collection, representing the lady Katherine, at that time marchioness, afterwards duchess of Buckingham, with a feather fan. It is slightly finished, but very free. Salmacis and Hermaphroditus, 1623; Cephalus and Proeris; and Latona changing the Lycian peasants into frogs; both after Elsheimer.

SIMON

SIMON PASS

ENGRAVED counters of the English royal family, as I have already mentioned in the life of Hilliard. Vertue says, he staid here about ten years, and then passed into the service of the king of Denmark; his earliest works in England being dated 1613. Mr. Evelyn, in his *Sculptura*, p. 88, adds, that *Liberum Belgium*, by Simon de Pass, dedicated to prince Maurice, of Nassau, is a very rare cut. Other prints by him are,

James I. crowned, sitting in a chair; prefixed to his works.

Ditto, with a hat.

Queen Anne, 1617.

Ditto, on horseback, with a view of Windsor-castle behind.

Prince Henry with a lance, whole length.

Philip III. king of Spain.

Maria of Austria, his daughter, the intended bride of Charles I.

Another of her, as sister of Philip IV. much neater. Four Latin verses. Sim. Pass, sc. Crispin de Pass, (I suppose the younger brother) exc. 1622.

George Villiers, earl of Buckingham, 1617.

Another of him when Marquis, 1620, to the knees, standing by a column in a chamber. Angels and festoons of fruit.

Charles

Charles I. young (when prince) in the robes of the garter.

Henry earl of Northampton. I never saw this print.

Francis Manners, earl of Rutland.

Sir Walter Raleigh, in an oval, arms and devices. Sim. Pass sculps. Comp. Holland exc.

Archbishop Abbot, ditto, with a view of Lambeth. Pass and Compton.

Another, 1616, Lond. but without Lambeth, and Holland's name.

Thomas earl of Arundel (the great collector) oval, arms, Michael Janss. Mirevelt pinx. and Sim. Passæus sculps. L. Compt. Holl. excu.

William earl of Pembroke, ditto, white staff, arms. Pa. V. Somer pinx. 1617. To be sold by Jo. Sudbury and G. Humble. And Philip earl of Montgomery, do.

Richard earl of Dorset, ditto, sold in Pope's-head-alley.

Frances Howard, countess of Somerset, a curious print of a curious person. It is a *small oval, the hair very round and curled, like a wig, ruff. S. Pa. sculp. Lon. Comp. Holl. exc. I have a print likewise of her husband, by the same, and a miniature of him in his latter age by Hoskins. In both, his face is a sharp oval, and his hair fair. Proofs that the prints given of

* AMES, p. 162. mentions another very like this, but with some few variations.

him among the illustrious heads, which is a very robust black man, is not genuine.

William Knollis, viscount Wallingford, in an oval, with a hat like lord Bacon. I am not certain by which Pass, I believe by Simon.

James Hay, baron of Saley, afterwards earl of Carlisle; graved by Pass, and sold by Sudbury and Humble.

John King, bishop of London, oval, twelve Latin verses. Nicolà Lockey pinx. fieri curavit, and Simon Passæus sculpsit.

Lancelot Andrews, bishop of Ely, 1618. Qu. by which Pass?

I have a small neat head, in an oval, of Christina Popping, in a Flemish dress, dedicated to her, in a Latin inscription, and with a French motto, and a verse from Ovid, executed in 1615. By this one should conclude he was not yet arrived.

Sir Edward Coke, with six Latin verses.

Another of Sir Walter Raleigh.

Sir Thomas Overbury. Veneno obiit 1613. Comp. Holl. exc.

Another, smaller.

William Butler, physician, good.

*Count Gondomar; dedicated to him, and strongly touched. These five last are ovals.

* There is another in folio, 1662.

Another larger, with arms, Cupids, Trophies, &c. very fine. Some of the following I take from Ames. The pages refer to his book.

A monumental plate, inscribed by John Bill to his wife Anne, p. 23.

Lucy Harrington countess of Bedford, the patroness of Donne, and other wits of that age, p. 28.

Edward VI. p. 63. and James I. p. 89. Two more of the latter.

Queen Elizabeth, whole length.

Lord Chancellor Egerton.

Ant. Pluvinel Eques, 1623.

James Montagu bishop of Winchester:

John Arnd, a German divine.

Matoaca, alias Rebecca, filia potentiss. princ. Powkativi imp. Virginiae. æt. 21, 1616.

A woman's head, 1616.

Sir Henry Hobart.

Sir Edward Cecil, afterwards lord Wimbledon.

Digby earl of Bristol.

Large head of Christian IV.

Captain John Smith, 1617.

Title to lord Bacon's works.

Andreas Rivetus.

Antonius Walæus.

Robert Sidney viscount Lisle, afterwards earl of Leicester, p. 103.

Charles earl of Nottingham, lord high admiral, p. 122.

Aaron Rathborne, p. 142.

Sir Thomas Smith, ambassador to Russia, p. 155.

Mary Sidney countess of Pembroke, sister of Sir Philip Sidney, for whom he wrote the *Arcadia*, p. 161. She was old when this print was done.

Henry Wriothesly earl of Southampton; the friend of lord Essex, p. 177.

Edward Somerset earl of Worcester, p. 181.

William Burton physician, 1620.

In the French king's library at Paris is a large collection of the works of Crispin Pass, and his family, in two or three large volumes. One Emanuel Passe is mentioned in this work (vol. ii. p. 10.) as included in a licence to Cornelius Jansen to go abroad.

JOHN PAYNE,

WAS scholar of Simon Pass, and the first Englishman that distinguished himself by the graver. Had his application been equal to his genius, there is no doubt but he would have shined among the first of his profession; but he was idle, and though recommended to king Charles, neglected his fortune and fame, and died in indigence before he was forty. There is a thin volume in octavo, called *Good-friday*, containing meditations on that day, and printed in 1648, to which are annexed some poems, under the title of *Calanthe*, by T. Rawlins. Among them is an epitaph on John Payne,

Payne,

Payne, then lately deceased. Mr. Evelyn* mentions him with applause; " Yet had we a Payne for his ship, some heads to the life, especially that of Dr. Alabaster, † Sir Benjamin Rudyard, and several other things." The ship was a print of the Royal Sovereign built in 1637 by Phineas Pett. It was engraved on two plates joined, three feet long, two feet two inches high. The head of Dr. Alabaster I have, and it truly deserves encomium, being executed with great force, and in a more manly style than the works of his master. It was taken from a painting by Cornelius Jansen. He did besides a storm, some plates for books, and these heads;

Hugh Broughton, oval, 1620, with six Latin verses; very inferior to the preceding.

Alderman Leate, oval, with verses.

Roger Bolton, ditto, with four Latin verses, 1632.

Sir Edward Coke, chief justice, 1629.

Mr. Hobson, the Carrier, with eight English verses.

Christian duke of Brunswick, &c. trophies; four English verses.

Robert Devereux (2d) earl of Essex; hat and feather; J. P. neat little square print.

Henry Vere earl of Oxford, still better. It is a square in the middle of a larger print by W. Pass, in

* SCULPTURA p. 98,

† THIS is one of his best.

which, at top, bottom and sides, are soldiers exercising, or holding banners with mottoes.

Carolus Ludovicus Princeps elector; a mere head, without even the neck.

Algernon Percy earl of Northumberland, in the same manner.

Elizabeth countess of Huntingdon.

Dr. Smith, of St. Clements Danes, M. D.

Henry VII, Henry VIII. count Mansfeld; bishop Hall; bishop Lake; bishop Andrews; Sir James Ley, chief justice; George Withers, the poet; Richard Sibbs; Ferdinand of Austria; Shakespear; John Preston; Mr. Arthur Hildersham; William Whitaker; Francis Hawkins, a boy; and these particular title-pages: to the Guide to Godliness; to the works of John Boys; to Christian Warfare; to God's Revenge against Murder; and to La Muse Christienne, du Sieur Adrian de Rocquigny, 1624.

JOANNES BARRA,

Of what country I know not, appears to have engraved these pieces,

Lodowick duke of Richmond and Lenox, 1624.

A title plate, 1624.

Another. 1632.

a man's

A man's head, something like a bust, oval ornament; two figures representing painting and literature, 1622.

THERE were many other engravers in the reign of James I. with whose private story we are so little acquainted, that it is impossible to ascertain their several ages and precedence, I shall give them promiscuously as they occur.

JOHN NORDEN.

1603 } IN Mr. Bagford's collection was a view of
 London published by Norden in 1603,* at
 bottom a representation of the lord-mayor's shew, with
 variety of habits. In the same person's possession
 Vertue saw another plan of London by T. Porter,
 in which he observed these particulars: at the upper
 end of the Hay-market, was a square building called
 Peccadilla-hall; at the end of Coventry-street, a gaming-
 house, afterwards the mansion and garden of the lord
 keeper Coventry; and where Gerard-street is, was
 an artillery-ground or military garden made by prince
 Henry. Norden seems to have been only a topo-
 graphical engraver; he is known by his *Speculum Bri-
 tanniæ*, or *Historical and Chorographical Description*

* IN that year 1603 one Lawrence Johnson graved several heads for the Turkish History.

of Middlesex and Hartfordshire, with a neat frontispiece and maps. Antony Wood conjectures with great probability, that he is the same person with the author of several tracts which he enumerates, and thinks he was born in Wiltshire; and adds, that he was a commoner of Hart-hall, Oxford, in 1564, and took the degree of master of arts in 1573, that he lived at Hendon near Acton in Middlesex, was patronized by, or servant to lord Burleigh and his son Robert earl of Salisbury, and that he was a surveyor of the king's lands in 1614. Vertue subjoins that one Charles Whitwell made a map of Surrey for Norden, which was neater than his other maps. He mentions also a large title-plate for the English Bible, inscribed C. Boel fecit in Richmond, 1611. In Rymer's *Fædera*, vol. xvii. is a patent granted in 1618 to Aaron Rathburne and Roger Bruges, for making a survey for a true and perfect description of the citie of London and Westminster, in a map; and also several other cities.

WILLIAM HOLE or HOLLE

1613 } ENGRAVED an oval head of Michael Drayton in 1613, a poor performance; and a head of Joannes Florius, Italian master to Anne of Denmark. See Ames, p. 68. And those of George Withers,

thers, Michael Drayton, Tom Coryat, John Hayward, and a very neat whole length of prince Henry, for Drayton's Polyolbion. He also published a copy-book, called The Pen's Excellencie by Martin Billingsley. The second edition with the picture of the latter has 28 plates, 1618.

JODOCUS HONDIUS,


OF whom I have given some account in the third volume, under the article of his grandson Abraham, was son of Oliver de Hondt, an ingenious artist of Ghent, where probably Jodocus was born in 1563, and where he studied the mathematics, and the Latin and Greek tongues. The city of Ghent being delivered up when Jodocus was twenty years old, he came to England, and exercised various arts, as making mathematical instruments, types for printing, and engraving charts and maps. Among these were Sir Francis Drake's voyages, the Holy-land, the Roman Empire and divers others. His Celestial and Terrestrial globes, the largest that had then been published, were much commended. Several of Speed's* maps were executed by his hand; and he had great share in the

* OTHERS were done by Abraham Goos.

† Atlas

King Charles I. in like manner. Each on a whole sheet.

Charles earl of Nottingham on horseback. Sea and ships.

Cockson generally used this mark .

PETER STENT


WAS, I believe, an engraver, certainly a print-seller. On a portrait of the king of Bohemia is said, Sold by Peter Stent. To one of the above-mentioned Francis White, but engraved by G. Mountain, is P. Stent excud. as is to a cut of Sir James Campbell lord-mayor in 1629, but to one of Andrew Willet with six Latin verses, are the letters P. S. who probably cut the plate, as no other artist is mentioned. Stent certainly lived so late as 1662, for in that year, as he had done in 1650, he published a list of the prints that he vended, which list was re-printed by Overton, (who bought his stock) in 1672. In the first catalogue were mentioned plates of London, St James's, Nonsuch, Whitehall, Wanstead, Oatlands, Hampton-court, Theobalds, Westminster, Windsor, Greenwich, Eltham, Richmond, Woodstock, Basinghouse; battle of Naseby, two sheets, with general Ludlow on horseback; two more of the battle of
Dunbar;

Dunbar; all now extremely scarce, and the more valuable as many of the edifices themselves no longer exist. Nonsuch, that object of curiosity, is commonly known only by the imperfect and confused sketch in one of Speed's maps, but there is a large and fine print of it, by G. Hoefnagle, in the first volume of Braun's *Civitates Orbis Terrarum*. Of *Old Richmond and Greenwich I have drawings; and of the former is a small view by Hollar. In Overton's list is mentioned a map of the Royal Exchange by Thomas Cartwright, the builder.

* At the lord viscount Fitzwilliams's, on Richmond-green, are two very large pictures, which came out of the old neighbouring palace: they are views of that palace, and were painted by Vinckenboom, who I never knew was in England. The landscape in both is good, and touched in the style of Rubens; the figures are indifferent, the horses bad. In the view to the green is a stag-hunting: in the other morrice-dancers, and a fool collecting money from the spectators. By the dresses they appear to have been painted about the latter end of James I. or beginning of Charles, for some of the ruffs are horizontal, some falling on the breast, which latter fashion was introduced at that period. There appears to have been a pretty detached chapel, which is not in Hollar's view, and a boarded gallery to the ferry.

King Charles I. in like manner. Each on a whole sheet.

Charles earl of Nottingham on horseback. Sea and ships.

Cockson generally used this mark .

PETER STENT

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WILLIAM DOLLE,

A NAME that occurs to *a neat little print of Sir Henry Wootton, with the word, philosophemur; and to those of Mar. Franke master of Pembroke-hall, Cambridge; of John Cosin bishop of Durham; of Samuel Boteley; of the duke of Buckingham; of Sanderson bishop of Lincoln; of Milton, Hooker, and the earl of Essex.

DEODATE,

A NAME to a print of Sir Theodore Mayeme. An Italian, called Deodate, was physician to prince Henry, and probably this engraver.

* THERE is another similar by Lombart, prefixed to the first edition of Sir Henry's remains.

R. MEIGHAN.

1628 } CERTAINLY worked in the year 1628, as
 he then published a head of John Clavel, and
 lived in St. Dunstan's church-yard. Ames 46.*

THOMAS CECILL,

1631 } COMMENDED by Mr. Evelyn, did a print
 of Sir John Burgh who was killed at the isle
 of Rhee; of John Weaver, † which is dated 1631;
 of Walter Curle bishop of Winchester; a small whole
 length of Archee, the king's jester; an oval head of
 John Talbot earl of Shrewsbury; queen Elizabeth on

* I AM told, since the former edition, that Meighan was not an engraver, but a bookseller and editor; that he published an edition of Shakespeare's Merry Wives of Windsor in 1630, and that his name often occurs on the records of the Stationers Company.

† It is prefixed to his funeral monuments: the frontispiece is by the same hand.

horseback;

horseback; Gustavus Adolphus;* Edw. Reynolds†
 bishop of Norwich; Sir W. Cecil; Thomas Kidder-
 minster of Langley, 1628; and the frontispiece to lord
 Bacon's *Sylva Sylvarum*.

ROBERT VAUGHAN,

HIS works, though not numerous nor good, are more
 common than those of the ten preceding. Such are,

James I.

Lancelot Andrews bishop of Winchester.

Sir John Wynn of Gwedur, in Carnarvonshire,
 knight and baronet, obiit 1626, æt. 73, a very large
 head, coarsely done.

George Clifford earl of Cumberland, in an oval.

John Fisher bishop of Rochester.

Sir Francis Drake, with four English verses.

Mr. Arthur Hildesham, preacher at Ashby de la
 Zouch.

* IN Scudery's *Curia Politicæ*.

† THIS head of bishop Reynolds was probably engraven while he
 was only rector of Braunton in Northamptonshire, of which he was
 possessed in 1631; see the title to his *Treatise of the Passions*. He was
 not consecrated bi-hop till 1660, and none of Cecill's works bear date
 after the reign of Charles I.

Sir Walter Raleigh.

Judge Littleton kneeling before a desk.

Thomas Wilsford, æt. 40, with a line from Boetius, and four English verses.

He engraved a monument in Dugdale's Warwickshire, and some of the maps; the cuts in Norton's Ordinal, and finished those for Ashmole's *Theatrum Chemicum* in 1651, at the latter's house in Blackfriars. Vertue says, from Ashmole's MSS. that during the Interregnum Vaughan engraved a print of Charles II. to which he added so offensive an inscription, that an accusation was preferred against him for it after the restoration. I have a very curious little book, intituled, "The true Effigies of our most Illustrious Sovereign Lord King Charles, Queen Mary, with the rest of the Royal Progenie; also a Compendium or Abstract of their most famous Genealogies and Pedigrees, expressed in prose and verse, with the times and places of their birth, 1641." It contains heads of the king, queen and prince Charles, and whole lengths, of Mary, James, Elizabeth, Anne, Henry in his cradle, and an elder Charles who died. Some are by Hollar, one by Robert Vaughan.* The duke of York is playing at tennis.

EDWARD TERRY, rector of Greenford, Middlesex. This is the latest I find of Vaughan's works, being

* He also engraved Becket's shrine, from a MSS. in the Cotton library; v. Gough's *Topogr.* 2d. edit. vol. i. p. 455.

dated 1655. There is a print of Robert Devereux earl of Essex, general of the parliament, which Ames gives as engraved by J. Vaughan. If this is not an error of the press for R. it might be a brother. There is another of this lord by J. Hulett,* of whom I find no other work,† except a print of Sir T. Fairfax.

VAUGHAN engraved some, if not all the heads in Bentivoglio's Wars of Flanders, Englished by the earl of Monmouth.

WILLIAM MARSHAL,‡

1634 } A MORE voluminous workman, who by the
 } persons represented I should conclude practised early in the reign of James. In the year 1634, and six or seven years afterwards, he was employed by

* ANOTHER engraver of this name, who executed the cuts for Fielding's Joseph Andrews, died in Red-lion-street Clerkenwell, in January 1771,

† I AM informed that the heads of lord Essex and Fairfax were done for Peck's life of Cromwell; and that Hulett executed many plates for Coetlogon's Dictionary of Arts and Sciences, and for the Life of queen Anne, both published in weekly numbers, by Robert Walker. The plates for the latter were copied by Dubosc.

‡ He might be brother of Alexander Marshal the painter, whom I have mentioned in a former volume. Another William Marshal was a printseller in the year 1690.

Moseley

Moseley the bookseller to grave heads for books of poetry, and from *their great similarity, in drawing and ornaments, Vertue supposed that he drew from the life, though he has not expressed *ad vivum*, as was the custom afterwards; and he was confirmed in this conjecture by a print of Milton at the age of 21, with which Milton, who was handsome, and Marshal but a coarse engraver, seems to have been discontented by some Greek lines, that are added to the bottom of the plate, which was prefixed to his *Juvenile Poems*. Vertue adds, that from this to the year 1670 he knows no engraving of Milton, when Faithorne executed one, with *ad vivum delineavit et sculpsit*; and this Vertue held for the most authentic likeness of that great poet, and thought Marshal's and Fairthorne's bore as much resemblance as could be expected between features of 21 and 62. Marshal had the felicity too of engraving Shakespear for an edition of his poems in duodecimo 1640, representing him with a square stiff band and a laurel in his hand. This is very hard, but not so bad as three others I have by his hand, of bishop Ridley, of Dr. Whitacre, and of Robert Dudley earl of Leicester. There is besides a larger oval of Dr. T. Taylor. But the best of his works that I have seen, and that too probably one of his earliest, before employed in the drudgery of booksellers, is the head of a young author, without

* HE instances in the prints of Stapleton, Milton and Hodges. The last I find no where else.

* a name, æt. 18, anno 1591, but with arms, a Spanish motto, and some verses by Isaak Walton. This is much laboured. Ames has recorded about twenty more, of lord Bacon, lord Barleigh, Charles I. doctor Colet, R. Carpenter, earl of Essex, queen Elizabeth, John Hall, marquis of Hamilton, Philemon † Holland, Robert Jenkins, Henry earl of Monmouth, John Sym, R. Sibbes, J. Sherley, William earl of Sterling, Josiah Shute, and archbishop Usher. ‡ Marshal also engraved, but very poorly, the frontispiece to Taylor's Liberty of prophecyng; and Fairfax on horseback, for a title-page to Spragg's England's Recovery, folio.

G. GLOVER

1637 } WAS cotemporary with Marshal, and engraved the portraits of Lewis Roberts in 1637, of J. Goodwin, William Barriff, Sir Edward De-

* It is Dr. Donne, equipped for the expedition to Cales; and is prefixed to an early edition of his poems.

† THIS is at the bottom of the frontispiece to his translation of Xenophon's Cyropædia.

‡ I HAVE four more, Robert Herrick, Daniel Featley, Will. Hodson, and Sir T. Fairfax on horseback. Edw. Bowers pink.

ring, John Lilburn, John Pym, Henry Burton, and Nat. Witt, all specified by Ames. And a small whole length of Sir Thomas Urquhart.* Joannes Ainos Comenius, Mrs. Mary Griffith, and some others whom he hath omitted. Sir Edward Dering's is finely finished.

HENRY PEACHAM,

AUTHOR of the Compleat Gentleman, was certainly a judge of those arts which are the subjects of these volumes; and having contributed to their illustration, deserves a larger article in such a work than I am able to give of him.† Sanderson, an intelligent writer on the same topics, is equally unknown to us; his Graphice, though in tortured phrase, contains both sense and instruction. The writers of that age, though now neglected for their uncouth stile, their witticisms, and want of shining abilities, are worth being consulted for many

* HE made the first English translation of Rabelais.

† HE was of Trinity College, Cambridge, where he took the degree of Master of Arts, and was tutor to the earl of Arundel's children, whom he attended into the Low Countries. Besides the Compleat Gentleman, he wrote a little tract with some humour, called the Worth of a Penny; and divers other works, as is said, in an advertisement at the end of the second edition of the last mentioned piece.

anecdotes and pictures of manners, which are to be found no where else. What variety of circumstances are preserved by Loyd, Winstanley, and such obsolete biographers! Fuller, amidst his antiquated wit, yet wit it was, is full of curious, though perhaps minute information. His successor, Anthony Wood, who had no more notion of elegance than a scalping Indian, nor half so much dexterity in hacking his enemies, is inexhaustibly useful. Peacham finds his place here by a good print that he engraved after Holbein, of Sir Thomas Cromwell, knight, afterwards earl of Essex,

ROBERT DE VOERST

1635 } WAS an eminent master, competitor of Vos-
 terman, and known by some prints of merit from the works of Vandyck. In what year he came to England, or left it, does not appear: his latest works in this country are dated 1635. Vanderdort, who mentions him three or four times in king Charles's catalogue,* expressly calls him the king's engraver, for whom he did two plates, one of his majesty's sister, the other of the emperor Otho, which Vandyck painted to

* P. 71. 74.



A. V. Lyke pinxt.

Barrett sculp.

Robert Van Voerst.

supply the loss of one of Titian's Cæsars. Voerst made a present too to the king of a drawing on vellum with the pen, our lady hugging Christ, and St. John. Mr. Evelyn mentioning Voerst, says,* "He has likewise graven a number of heads after Vandyck; I shall only mention (those of) the learned Sir Kenelm Digby, Inigo Jones, and those two incomparable figures† of king Charles and his royal consort." He executed another of the queen alone, and the following;

Robert earl of Lindsey, from Mirevelt.

James Stewart duke of Lenox, a middle-sized oval, with short round head of hair. Geo. Geldorp pinx. Another, when older.

Philip Herbert, earl of Montgomery (afterwards of Pembroke) larger oval. Mitens pinx. Another, square, after Vandyck, very freely done.

Abraham Aurelius, small square half-length.

Sir George Carew earl of Totness, large oval, with military trophies, four Latin verses. A good print.

Elizabeth queen of Bohemia, æt. 35, anno 1631. Londini. G. a Hondhurst p.

Ernest count Mansfeld

Charles Lewis count Palatine.

Prince Rupert.

Robert Rich earl of Warwick.

Edward lord Littleton.

* SCULPTURA p. 76.

† VERTUE engraved the same picture again.

James marquis of Hamilton.

Henry earl of Holland.

Prince Charles, after Dobson.

Edward Sackville earl of Dorset.

Philip earl of Pembroke.

Simon Vouet.

William earl of Denbigh.

Henry Vere earl of Oxford, with a truncheon;
young.

George Clifford earl of Cumberland, with a truncheon.

Small head of Goris, graved on silver,

Robertus Van Voerst, calcographus, Londini. A. Van dyck p. his own portrait. He also, as I have said, cut some plates of animals for Crispin Pass's drawing-book: but his works, says Vertue, are not numerous. His head is in the collection of Vandyck's painters.

LUKE VOSTERMAN

WAS, I think, superior to his rival Voerst, at least his his prints are more highly finished. Vertue says, he stayed here about five or six years, but in different places has mentioned works that take in the space of eight years. He was employed by the king and the earl
of

of Arundel,* and his and Voerst's plates seem to be the first that were done here from historic subjects. Vosterman, from the king's collection, engraved Raphael's St. George, Christ praying in the garden by Annibal Caracci, and his burial by Parmegiano, and Lot and his daughters by the same. For the earl of Arundel, as early as 1623, he made some drawings with the pen, particularly a woman's head from Lionardo da Vinci, and a portrait of prince Henry. And for the same lord he performed a good print from Vandyck's fine picture of the earl† and his countess Alatheia Talbot, sitting together, the earl pointing to a globe. To the same lady Vosterman dedicated a large print on six sheets, from Rubens's battle of the Amazons. And he drew the old countess Anne Dacre, the earl's mother, from whence Hollar engraved a very neat and rare print. What portraits I find of his hand are,

Charles I. with ruff, ribband, and slashed habit; large octavo, good.

Vandyck looking over his shoulder, and holding up his cloak, chain about his neck.

Thomas duke of Norfolk, with the staves of lord treasurer and earl marshal, from Hölbein. A very fine print.

* HE worked for the earl in 1631.

† THERE is another of the earl alone:

Sir Thomas More, from ditto, unlike all other pictures of Sir Thomas. This has a flatter face, and a very small bonnet. His right hand is held up to his beard, a letter or paper in his left, a little white dog lies on a table before him.

Erasmus, after the same painter.

Holbein himself, with the pencil in his left hand, I suppose copied from another print.

Aloysius Contarini, ambassador from Venice to James I. 1628.

The old, old, very old man, Thomas Parr.

Claudius Maugis, 1630.

William earl of Pembroke.

William Cavendish, marquis of Newcastle.

Abraham Aurelius, Lond. æt. 42, 1618.

Charles Duke of Bourbon.

St. George, 1627.

St. Helena.

WHAT heads he engraved from Vandyck, I suppose were executed after he left England. In that period too probably was done a small oval head of Jean Cònte de Tilly, with four emblematical figures and six French verses. As I do not know the time of Vosterman's death, a print of Sir Hugh Cartwright, from Diepenbeck, engraved in 1656, might be the work of Vosterman junior, who made a plate from Holbein's Triumph of Riches. The father, while in England, painted a small piece or two for a Mr. Skinner of Rochester.

IN this place should appear the indefatigable and admired Hollar, but the very enumeration of his works having furnished his no less laborious successor Mr. Vertue, with matter for an entire volume, it would be impertinent to dwell on his article. Though employed by booksellers, few of his prints but were useful or curious. His largest are indifferent; the nearer his works approach to wanting a magnifying glass, the nearer they advance to perfection.

ABOUT the same period were many other artists, several of whom at present support their claim by a single print or two. I will name them, because when once ranged, it is easy for collectors to allot to them as many more of their works as shall be discovered; and I hope the former will thank me for my pains; for if the drudgery of collecting is dull, what is it to be a collector's collector?

MARTIN DROESHOUT,

HIS heads are Shakespeare; John Fox, Martyrologist; Richard Elton; John Howson, bishop of Durham; to this print is the name of William Peake, printseller, probably the father of Sir Robert Peake, who engraved some things himself, and whom I have mentioned in my second volume. Droeshout was also

I

employed

employed for Haywood's *Hierarchy of Angels*, and executed a print of Dido stabbing herself, for Stapylton's *Virgil*, octavo, and a head of lord Mountjoy Blount.

H. STOCK,

To a print of William earl of Salisbury, oval.

H. VANDERBORCHT

1631 } THE painter, whom I have mentioned before, graved several things from the Arundelian collection. At Paris was a collection of plates from that cabinet, containing 567 pieces pasted into a book. Vanderborcht's are dated from 1631 to 1638.

T. SLATER

LIVED, I suppose, about this time, having graved a head of George Webbe, bishop of Limerick, whose dress is of that age. See Ames, p. 180.

SOME English heads were done by an engraver that I do not find was ever here, though he stiled himself the king's

king's engraver: They are very large and handsome prints, particularly those of Charles I. his queen, and the duke of Buckingham. There is a smaller of Sir Dudley Carleton, and one still less of Antonio di Dominis, archbishop of Spalatro. This artist was William Deiff, who worked chiefly after Mirevelt.

GEORGE GIFFORD did a head of John Bate, poor enough; and another of Hugh Latimer, bishop of Worcester, Edmund Marmion, and a head of George Tooke of Pope's, oval.

THOMAS CROSS

1646 } OCCURS oftener; by him I find plates of
 } Jeremiah Burroughs, 1646.

Jonas More, mathem. with a scroll of paper in his hand, 1649. H. Stone pinx.

Thomas Doolittle, minister of the gospel.

Robert Dingley, master of arts.

John Gadbury.

Christopher Love.

Edward Leigh.

John Richardson, bishop of Ardagh, 1654.

Philip Massinger.

Francis Roberts.

Thomas Wilson.

Thomas Fidell, of Furnival's-inn.

Richard Brome, six English verses.

Samuel Clarke, pastor of St. Benet Finck.

Vincent Wing.

Frontispiece to White's Rich Cabinet. 1684.

S. SAVERY

Was probably in England, though of three prints with this signature, there is but one which has not some foreign marks to it. This last is of Speed, who, with his hat on, is sitting in his chair. It is dedicated by George Humble. The other two are,

Charles I. with a high-crowned hat, as he is represented in the mezzotinto of him at his trial, which, by the way, is said to be painted by Vandyk, who was dead some years before that event. The face probably was taken from one of his pictures, and the hat added. In this print, by Savery, is a view of Westminster, in the manner of Hollar, A. V. Dyck. pinx. S. Savery fecit. Joost Hartgers excud. The inscription in Dutch. There is another of these without the name of Savery.

Thomas lord Fairfax, profile; hat on. A strong dark print, something like the manner of Rembrandt. Dutch Verses,

J. GOD-

J. GODDARD,

1651 } KNOWN by only one print, of Martin Billingsley, ætat. suæ 27, 1651, oval frame, motto, four English verses. This Billingsley appears to have been a writing-master, a profession who have been very apt to think their portraits of consequence enough to be preserved.

J. DICKSON

1660 } DID a head of Edward Parry, Episcopi Londonensis, anno 1660, Oxon.

A. HERTOCKS

1661 } ENGRAVED A. Brome, 1661, oval frame.
* Sir Edward Nicholas, secretary of state, oval frame laurelled.

* THE picture from whence this was taken, was done abroad in 1654. Ventue did a print of Sir Edward from a better picture, by Sir Peter Lely, in 1665.

Lord

Lord chief justice Rolle, a celebrated writer on the law.

Edward Waterhouse, Arm. and a few other heads.

W. Chamberlayne's head, prefixed to his *Pharonnida*, 1659.

A frontispiece to the *Icon Basilike*, in folio. V. Ames, p. 34. Another to the compleat collection of that king's works; that to Mr. Evelyn's *Sculptura*,* and several others.

J. CHANTRY,

1662 } ANOTHER obscure artist, engraved the heads
 } of Edward Leigh, esq. M. A. of Magdalen-
 hall, Oxford, 1660, of Thomas Whitaker, physician to
 Charles II. of Selden, and Gething, a writing-master.

F. H. VAN HOVE,

ANOTHER Dutch engraver, and more † prolific, seems to have worked here from the end of Charles I.

* V. *SCULPTURA*, p. 46.

† AMES mentions two dozen of his prints.

to near the conclusion of the reign of king William: his cuts are dated in the years 1648, 1653, 1654, 1692, &c.* but I have seen nothing of his hand that makes a particular enumeration of his works necessary.

ROTTERMANS†

DID a print of Sir William Waller, dated 1643, but I do not know that he was in England, having found nothing more of his hand, unless a print of Nathaniel Richards, gent. mentioned by Ames, p. 141, with the initial letters T. R. be his. Rawlins the medallist seldom put more than those capitals either to his coins or writings. They may therefore belong to him.

FRANCIS BARLOW,

WHO has ‡ already appeared in this work, is peculiarly intitled to a place here; though having given what

* THERE is a small print of king William on horseback, by Van Hove, prefixed to the epitome of the Art of War, 1692. He did a considerable number of prints for John Dunton, the bookseller, in that king's reign. See Dunton's Life and Errors, p. 346.

† HE spelled his name Rodttermont.

‡ ANECDOTES of Painting, vol. ii.

particulars Vertue could discover relative to his life, I shall here only specify his etchings.

FOR Edward Benlow's divine poems, called *Theophila*, fol. 1652, he drew and etched several designs, as he did for Ogleby's *Virgil* and *Æsop*.

HIS share in *Monke's Funeral*, and in the book of birds* I have mentioned.

A PRINT of an eagle soaring in the air with a cat in its talons. This event Barlow saw in Scotland, as he was drawing views there. The cat's resistance brought both animals to the ground, where Barlow took them up.

R. †GAYWOOD,

WHO is mentioned both by Mr. Evelyn and Sander-son, was scholar, and close imitator of Hollar, and though I do not know that he attempted views, may in his heads be mistaken for that master. Indeed that is

* GRIFFIERE etched some plates of birds and beasts after Barlow. Sailmaker, Boon, Danckers and Streater, the painters, etched some things.

† GAYWOOD has not set his Christian name at length to one of his prints. Vertue says that to some of them he put quondam Discipulus Wen. Hollar.

not saying that he arrived at any great excellence; yet he far outshone many I have mentioned. He engraved the couchant Venus of Titian with a Spaniard playing on an organ, a fine picture of king Charles's collection, and since of Cholmondeley's. The other works of Gaywood are portraits, of Mary queen of Scots with a cross in her hand; W. Drummond of Hawthornden, the Scottish historian, a small oval, with his arms: Edward Cocker, who seems to have been an * engraver too; there are two different prints of this man, one of them very neat. Sir Bulstrode Whitelocke; Sir George Cook; William Fairfax, with six English verses; Holbein; James Hodder, writing-master; William Leybourne Marguerite Lemon, Vandyck's mistress, with French verses; Countess of Portland; John Playford; there are three different prints of this man, by Gaywood, Loggan, and Van Hove; Matthew Stephenson, an humble author; to this print are these gingling rhimes,

The printer's profit not my pride,
 Hath this idea signify'd,
 For he push'd out the merry play,
 And Mr. Gaywood made it gay. †

Cuthbert Sidenham, 1654; Lady Eleanor Temple, with four quibbling verses, 1658; Vandyck; Charles

* COCKER published fourteen or fifteen copy-books, and engraved his own writing, some of it on silver plates. See Biogr. Brit. artic. Bales.

† A BETTER pun on this word was made on the Beggar's Opera, which it was said made Gay rich, and Rich gay.

(II.) King of Scots; Lipsius; Mahomet; Monsieur de Balzac; Doctor Faustus; a head of Christina (probably imaginary) for Fowler's troubles of Sweden and Poland; and a few more.

DUDLEY AND CARTER

WERE disciples of Hollar; the former, like Gaywood, wrote himself quondam discipulus. His most considerable work was the set of etchings for the Life of Æsop, prefixed to the latter editions of Barlow's Æsop. Robert Pricke was another of his scholars, and published Pierre le Muet's Architecture in 1675.

Mr. FRANCIS PLACE,

A GENTLEMAN of Yorkshire, had a turn to most of the beautiful arts. He painted,* designed and etched;

* MR. SCOTT, of Crown-court, Westminster, had a picture of gooseberries painted in oil on a back ground, a common method with him, as Mr. Scott was told by Mrs. Windham, Place's daughter, who was living in 1764, and a jug of his earthen ware.



Barrett sculp.

Francis Place.



Vertue had heard that he learned the latter of Hollar, and has preserved a letter that he received from Mr. Place, in answer to his inquiries into that fact and about Hollar himself, of whom he relates, on his own knowledge, many particulars which Vertue has inserted in his life of that artist, but denies his having been instructed by him. Mr. Place was a younger son of Mr. Rowland Place, of Dinsdale, in the county of Durham, and was placed as clerk to an attorney in London, where he continued till 1665, in which year going into a shop, the officers came to shut up the house, on its having the plague in it. This occasioned his leaving London; and gave him an opportunity of quitting a profession that was contrary to his inclination, and of following the roving life he loved, and the arts for which he had talents.* Ralph Thoresby, in his *Ducatus Leodiensis*,† often mentions Mr. Place with great en-

K 2

miums;

* THE additions to this article were communicated by a near relation of Mr. Place.

† Pp. 196, 466, 477, 492, 497. At the end of this account of Leeds is a catalogue of Thoresby's own Museum, now dispersed, in which were some valuable, and many foolish curiosities. Of the latter sort, was a knife taken from one of the Mowhawks 1710, so seriously was that vision believed at that time by the people. Another of his rarities was a leaf of an Ananas; that fruit, now so common here, was scarce enough in the year 1715 to have a leaf of it preserved in a repository. The book itself is very diverting. Thoresby, like other solemn and retired triflers, thought the world interested in knowing whatever related to them. Ashmole's Diary is ridiculously curious. Thoresby informs

miums, and specifies various presents that he made to his Museum. He tells us too that Mr. Place discovered an earth for, and a method of making porcelain,* which he put in practice at the manor-house of York, of which manufacture he gave Thoresby a fine mug. † From the same account we learn that Mr. Place discovered porphyry at Mount Sorril in Leicestershire, of which he had a piece to grind colours on. This author specifies views of Tinmouth-castle and light-house; the cathedral of York, churches and prospects of Leeds, drawn and etched; and a mezzotint of Henry Gyles the glass-painter, executed by Mr. Place. He also scraped three plates of John Moyser, esq. of Beverley, his particular friend; of Thomas Comber dean of Durham, and of bishop Crew; the last is finely executed. Many sketches of castles, and views which he took in Wales, and of various other places in England, Scotland, and Ireland, several of them well finished, are extant, and have been engraved. A view of Scarborough-castle was drawn as late as the year

as that in his youth he was uneasy when he first observed that he had not the usual quantity of spittle that others have, p. 615. What a brave discovery was printing for men who wished to record how often they sneezed!

* His pottery cost him much money: he attempted it solely from a turn to experiment; but one Clifton of Pontefract took the hint from him, and made a fortune by it.

† I HAVE a coffee-cup of his ware; it is of grey earth with streaks of black, and not superior to common earthen-ware.

1715. His prints are very scarce; he seldom resided in London, and drew only for his amusement, seldom compleating what he undertook, and in his rambles painting, drawing, and engraving, occasionally. In the reign of Charles II. he was offered a pension of £. 500 a year to draw the royal navy; but declined accepting it, as he could not endure confinement or dependence. In Thoresby's Topography of Leeds are some churches drawn by Place. Ames mentions a print by him, which I have, of Richard Thompson, from a painting of Zouft: It is boldly done. Another is of Sterne, archbishop of York. He also did some plates of birds, v. vol. iii. of Anecdotes of Painting, article Griffiere; and the figures for Godartius's book of insects. Mr. Place died in 1728, and his widow, by whom he had a daughter married to Wadham Wyndham, esq. quitting the manor-house in York, disposed of his paintings, among which were an admired piece of fowls, others of flowers and fish, unfinished. There are two heads of Mr. Place extant, one by himself, the face only finished, and another by Murray.

J. SAVAGE

MAY be stiled an engraver to a set of heroes, whom Prior calls *The unfortunate brave*. No country preserves the images and anecdotes of such worthies with such care

care as England. The rigour of the law is here a passport to fame. From the infringers of Magna Charta to the collectors on the road, from Charles I. to Maclean, every sufferer becomes the idol of the mob. Some of the resemblances, preserved by Savage, are of men who fell in a better cause; bishop Latimer, Algernon Sidney, Alderman Cornish, the earl of Argyle, Sir Edmondbury * Godfrey, Sir Thomas Armstrong, and the duke of Monmouth. He has also done heads of John Gadbury, Sir Henry Chauncy, Sir Henry Pollexfen, † John a Lasco, Arthur earl of Torrington, ‡ Ch. Leigh, M. D. some coins in Evelyn's Numismata, and two plates for Guidott's *Thermæ Britannicæ*.

* N Thoresby's Muscum, mentioned above, was a blood-coloured ribband with death's head, swords, &c. inscribed, "in memory of Sir Edmondbury Godfrey, murdered the 12th of October, 1678." A strong picture of the height to which the rage of party was carried!

† For this plate Savage received three pounds, and the same for Latimer.

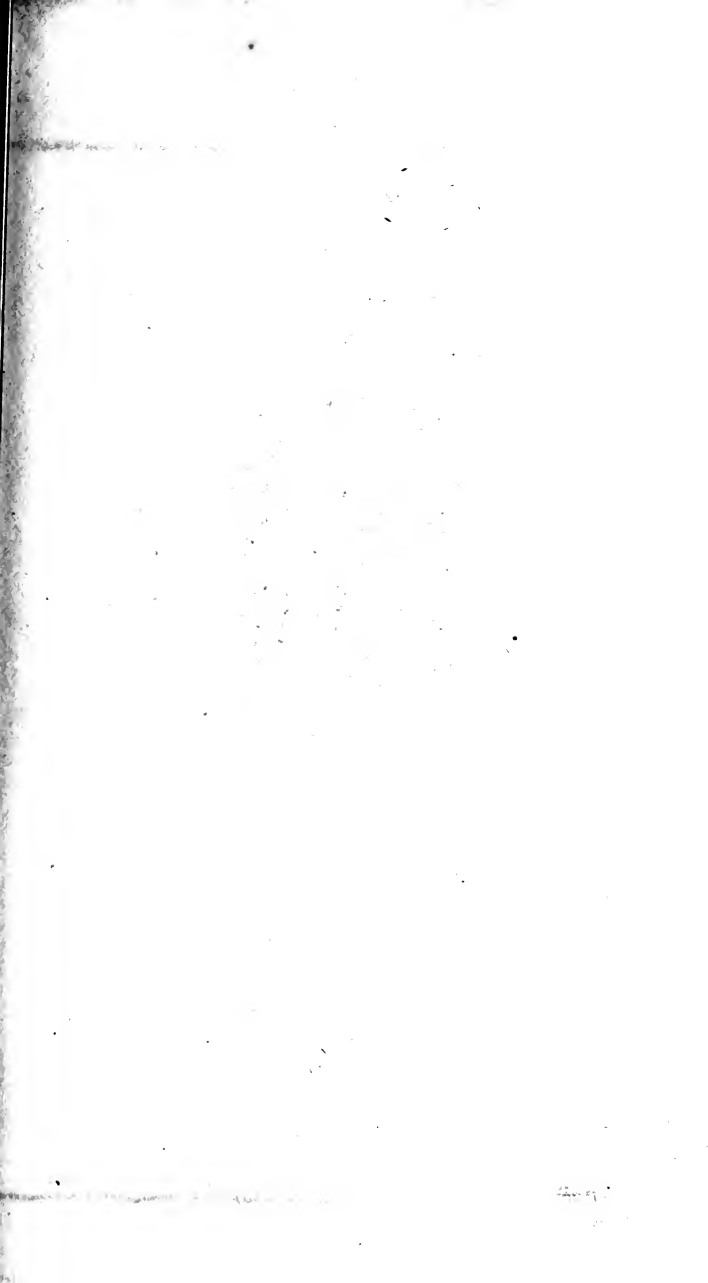
‡ This doctor ought not to be forgotten for his translation of a Latin epitaph, which he has given in his history of Lancashire; the latter part of the inscription runs thus.

" L. Julius maximus
 ——— Alæ Sar Conjux
 Conjugi incomparabili
 Et Filio patris pientis
 simo et Soceræ tena
 cissimæ Memorix, p."

Thus englished by Dr. Leigh, book iii. p. 5.

" Julius Maximus and Alæ a Samaritan, wife to her incomparable husband, crects this to perpetuate the memory of Simo, the son of a pious father and his father-in-law.

Mr.





Barrett sculp

William Lodge

Mr. WILLIAM LODGE

WAS son of Mr. William Lodge of Leeds, merchant, by Elizabeth, daughter of Mr. John Sykes, eldest son of Richard Sykes, esq. one of the first aldermen of that town [then* newly made a corporation by Charles I.] here our artist was born July 4, 1649, and inherited an estate of 300*l.* a year. From school he was sent to Jesus College Cambridge, and thence to Lincoln's-inn; but more pleasurable studies suiting his genius, he attended Thomas Lord Bellasis, afterwards Viscount Falconberg, in his embassy to Venice, where meeting with Giacomo Barri's *Pittoresco*, wherein are particularized the chief pictures in Italy, and an account of Canon Settala's famous cabinet at Milan; Mr. Lodge translated it into English, and added of his own graving heads of the most eminent painters, and a map of Italy, printed in octavo, 1679. While on his travels he drew various views, which he afterwards etched. Returned to England he assisted Dr. Lister of York in drawing rare shells and fossils, which the doctor transmitted to the Royal Society, and are inserted in their Transactions, particularly the Table of Snails, No. 85; the Trochitæ and Entrochi, No. 100; the Astroites, No. 112; the drawings of which were in

* Anno 1626.

Thoresby's Museum, from whom Virtue received these memoirs. He also drew for Dr. Lister thirty-four different sorts of spiders. There was then at York a club of virtuosi, composed of Dr. Martin Lister, John Lambert, esq. Thomas Kirke, esq. Mr. Lodge, and Mr. Francis Place. Between the two last congenial artists was a strict friendship. Once on their rambles, on which they often staid three or four months, as they were taking views in Wales, they were suspected for Jesuits, [it was at the time of the Popish plot] seized, imprisoned, and not released but on the appearance of some friends from Chester. Thoresby, who amidst his puerile or anile ideas, could not avoid the superstition of dreams, related to my author, that Lodge being on a fishing party at Mr. Boulter's, at Stank near Harwood, dreamed [it seems he had never dreamed before, and Thoresby quotes Mr. Locke* for another mononeirist] that he should be buried in Harwood church. This vexed him, as he had destined his sepulture at Gisburne, near Craven, by his mother. A dream is nothing without the completion: Lodge died at Leeds; but as the hearse passed by Harwood, the carriage broke, the coffin was damaged, and the dream happily fulfilled; the corpse being interred in the choir there Aug. 27, 1689. One captain Fisher wrote upon Mr. Lodge's picture, "Parisiis, Burdegalæ Romæ, ac postremo,

* ESSAY, vol. i. p. 74.

Venetis humanioribus studiis juxta biennium versatus, jam tandem honestis litteris et artibus excultus, natale solum petiit 1671, ætatis 23, jam pridem hospitii Lincolnienſis admiſſo ſocio."

Mr. Lodge's works, besides those I have mentioned, are,

View of Gaeta, the Mole and Plancus's tomb.

Pozzuolo, Caracalla's mole, Baiæ, &c.

Ruins of the amphitheatre and aqueduct at Minturnum.

Promontory of Circe, temple of the sun, &c.

Lambeth-house from the Thames.

Westminster-hall and the Abbey.

Sheriff-hutton castle.

Clifford's tower.

View of York, from the water-house to the ruins of the manor-house.

Besides these, which were small, he did some large plates of

The Pont du Guard in Languedoc. To this he signs WL.

The monument. This is reckoned the best draught of it.

Leeds, with the ruins of Kirkstall and Fountain-abbies, with a map of the Wapentakes of Shireach and Morley, and a prospect of Wakefield.

Newcastle-upon-Tyne, with lesser views of Timmouth-castle, Alnwick, Holy-island, Berwick-upon-Tweed, Carlisle and Barnard-castle; all which were

L

finished,

finished, and a specimen printed off, before the plate was spoiled by an accident. In the middle was designed a map of Northumberland, and at the bottom a prospect of Durham, of the same dimensions with that of Newcastle.

Edinburgh, Glasgow, and Dysart; different plates.

Oliver Cromwell and his page; dedicated to the Protector.

Samuel Malines, after a picture by Claret.

He painted some few things, from the life, in oil.

WILLIAM SHERWIN,

1670 } SON of a divine of the same names, is the
 } only person whom I find to have been royal
 engraver by patent; which himself, on a print of his
 father, prefixed to the latter's clavis, tells* us he was.
 By what interest he obtained this distinction, does not
 appear; certainly by no great excellence in his pro-
 fession. Nor are his works numerous, though he ex-
 exercised his art for many years, Ames mentions about
 sixteen heads by him; and there is another, which he
 has omitted, of John Gadbury, the almanac-maker,

* V. AMES, p. 157.

who has been represented by no less than four artists. Sherwin perhaps engraved other plates besides portraits. He had done two of Charles II. one, whole length, prefixed to Ashmole's Order of the Garter. The first works I find by him are, William Bridge and William Salmon, both in 1670; the latest, judge Powel, in 1711. The regular Architect of the Rule of the five Orders, by Vignola, with additions by Michael Angelo, done into English by J. Leake, was printed for W. Sherwin, engraver, 1669.

JOSEPH NUTTING

PROBABLY commenced engraver about the time of the restoration, as not long after he did a plate of Mary Duchess of Beaufort, from a picture of Walker, and therefore it is likely that he was of some eminence. A head of Matthew Mead, father of Dr. Mead the physician, is the best thing I have seen of him; his works are few, as Sir John Cheke, from an old picture; James Bonnel, Mr. Locke, George Parker, almanac-maker; and three of the family of Rawlinson; the last dated 1709. He also engraved a frontispiece to Greenhill's Art of Embalming, and a head of the author, from a picture by Murray.

WE now come to one of the most capital engravers that has appeared in this country. The number of those, whose works deserve intrinsic regard, abstracted from their scarcity, or the curiosity of the persons and objects represented, is very small, and soon enumerated. The family of Pass were singularly neat; Hollar still surpassed them, and in branches to which their art never extended. Vorst and Vosterman shone in a higher stile. Lombart added roundness to delicacy, and was even a great performer, if compared with most of his successors, of whom Robert White seems to have declined the least. John Smith carried the new discovered art of mezzotinto to the greatest perfection we have seen it attain. The last John Faber in some things was, though far inferior, a good workman. Kirkall, commonly a wretched labourer, had singular merit in one branch that will be mentioned. Mr. Strange, ashamed of the creeping and venal stile to which the art was sunk in Britain, has given us the works of Italian masters, with a tool worthy of Italian engravers. But yet there had been one Englishman, who without the timid perfection of French masters, had shown that softness and force, freedom and finishing, were compatible, and that the effect of chiaro scuro did not depend upon unblended masses of white and black; this was

WILLIAM



Ipse pinx.

Barrett, sculp.

William Faithorne

WILLIAM FAITHORNE.

* HE was born in London, in what year is † uncertain, and bred under Peak, ‡ painter and printseller, afterwards knighted, with whom he worked for three or four years before the eruption of the civil war, and whom he accompanied into the king's service. Being made prisoner at Basinghouse, Faithorne was brought to London, and confined in Aldersgate, where he reverted to his profession, and among other heads did a small one of the first Villiers duke of Buckingham, in the manner of Mellan. After much solicitation by his friends, he was permitted to § retire to France, where he found protection and encouragement from the Abbè de Marolles, a singular man, who, with slender competence of parts, drummed and trumpeted for learning and the arts, till he was admitted into the profession. His me-

* THIS account is taken from a MSS. of Vertue, who received the particulars from Mr. Bagford, librarian to lord Oxford, and intimate with Faithorne; and from another of his friends, Mr. W. Hill Charke.

† V. SECOND volume of this work.

‡ GRAHAM says he was about seventy-five when he died. Eng. School, p. 417.

§ GRAHAM says he was banished for refusing to take the oaths to Oliver; but by the account of his two friends, whom I transcribe, he returned to England before the protectorate, which better agrees with a head I shall mention presently, and with a shepherdess which he did at Paris in 1649. Graham adds, that he studied several years under Champagne, which is also doubtful.

moires are their memoires, and one reads them, though they inform one of little more than that he was a good man, and acquainted with several that were great.*
 † About the year 1650, Faithorne returned to England; and soon after married the sister of one whom my authors call the famous captain Croud. By her he had two sons and a daughter; Henry bred a bookseller, and William to his father's profession. Faithorne now set up in a new shop, at the sign of the ship, next to the drake, opposite to the Palsgrave's-head-tavern, without Temple-bar; where he not only followed his art, but sold Italian, Dutch and ‡ English prints, and worked for booksellers, particularly Mr. Royston, the king's bookseller, Mr. Martin his brother-in-law, in St. Paul's church-yard, and Mr. William Peake, a stationer and printseller on Snow-hill, the younger brother of his old master. Some time after the year 1680, Faithorne quitted his shop, and retired to a more private life in Printing-house-yard, Blackfriars; still engraving, but chiefly painting from the life in crayons, in which branch he had formerly received instructions at Paris from Nanteuil. To these portraits I suppose we must refer such of his prints as have W. Faithorne pinxit;

* He published a list of all that had made him presents of their works.

† BAYFIELD's head is dated 1654.

‡ THERE are some to which is specified, *Sold by William Faithorne.*

though

though he also drew in *black and white, as John Aubrey in the Museum at Oxford. His crayon heads, mentioned by his biographers, were Mr. Lepiper the painter, col. J. Ayres, Mr. Allen, Mr. Smith, † Mr. Sturt, and Mr. Seddon, and most of the noted writing-masters. The last he undertook was of Mr. Jo. Oliver, surveyor of the works at St. Paul's. The misfortunes of his son William broke ‡ his spirits, though he was a robust and vigorous man; a lingering consumption put an end to his life. He was buried near his wife, in St. Anne's Blackfriars, May 13, 1691. Besides his pictures and plates, he published his Art of Graving || in 1662, dedicating it to his master Sir Robert Peake. His friend Flatman § consecrated a poem to his memory, concluding,

A Faithorne sculpsit is a charm can save
From dull oblivion and a gaping grave.

* GRAHAM says also in miniature, of which there are many instances.

† STURT'S head was also in lord Oxford's collection.

‡ HE was once cured by Ashmole of an Iliaca passio. See Diary of the latter, p. 31, who tells us that he paid Faithorne seven pounds for engraving his portrait, p. 33.

|| THE whole title is The Art of Graveing and Etching, wherein is express the true way of graveing on copper. Also the manner and method of that famous Callot and Mr. Boss, in their several ways of etching.

§ FLATMAN has two copies of commendatory verses prefixed to Sanderson's Graphic. The first, on the fine head to the work, declares,

HE outsays all, who lets you understand,
The head is Sanderson's, Faithorne's the hand.

I SHALL

I SHALL distinguish the works of Faithorne into five classes; first, his prints; second, his middling, of which several approach to the first sort; some to three, his bad; four, his historic; five, such as I have not seen, but many no doubt belong to the first list.

CLASS I.

HIS own head, looking over his shoulder, long hair.

Sir William Paston, baronet, 1659. A plump gentleman, very long hair, silk mantle over one shoulder. Every part of this print, which I think the best of his works, is finished in the highest perfection.

Lady Paston, same year; probably after a picture of Vandyck.

Margaret Smith, widow of Thomas Smith, and wife of Sir Edward Herbert; from Vandyck. A whole length of her by the same master was in the Wharton collection, afterwards in my father's, and now mine.

Montague Bertie second earl of Lindsey, from Vandyck.

William Sanderson, ætat. suæ 68, 1658. Soust pinxit. This head is prefixed to his graphice, and does honour both to painter and engraver. There are two of these heads somewhat different.

Carew Reynell, armiger. Young man; long hair, short band tied.

Samuel Collins, doctor of physic, æt. 67. W. Faithorne ad vivum delin. et sculp.

Anne Bridges countess of Exeter, from Vandyck.

John Kersey, born at Bodicot, &c. 1616: mathematical books. Soust pinx. 1672.

John La Motte, esq. citizen of London. Born 1577, deceased 1655.

John Viscount Mordaunt. Head in armour, oval frame surrounded with arms, in the manner of prints of the Scottish nobility. Titles in Italian.

Thomas earl of Elgin, æt. 62, 1662. Old man with long hair, holding his mantle with his right hand.

Mary daughter of Sir Edward Alston, wife of Sir James Langham.

Henry Cary earl of Monmouth.

John Pordage, philosopher, physician, divine.

Thomas Killigrew, in a fur cap, sitting at a table on which lie several of his works. Head of Charles I. hung up, a dog by the table. W. Sheppard pinx.

George Rodolphus Weckkerlin, æt. 50. Mytins pinx.

Thomas Stanley, octagon frame. P. Lilly pinx,

Robert Bayfield, æt, 25, 1654, in a large hat, four English verses.

Another of the same person without a hat, æt. 27.

Francis Rous, provost of Eton, large hat, æt. 77, 1656, four English verses.

Small head of a man with long hair and little band, in an oval, with six verses, inscribed J. S. Wright, which shew the person represented to have been an author.

Another small head of a man looking off, long hair curled, four English verses, inscribed G. W. It is the portrait of Noah Bridges, clerk of the parliament.

Sir Henry Spelman, ruff and point night-cap.

Thomas Hobbes, æt. 76. *En quam modice habitat philosophia.*

One Loveday, in an octagon frame, with six English verses, devices, and French mottoes.

A young clergyman, ditto, no name. Arms, five crescents on a cross; æt. 28, 1662.*

Samuel Leigh, young man's head. Arms, æt. suæ 15, 1661. *Incipe & perfice, Domine.*

Henrietta Maria, with a veil. Royal arms, Scotland in the first quarter. Done at Paris in the manner of Mellan.

A fine head of Smith, writing-master, drawn by Faithorne, but engraved by Vanderbank.

Thomas Mace, prefixed to his book of music: Faithorne subscribed for three copies.

Henry More, sitting under a tree in a landscape, half-length.

Sir Orlando Bridgman, with the purse, half-length.

Sir John Fortescue.†

Robert Boyle, in an oval, with an air-pump.

Elias Ashmole, bust in a niche. He paid Faithorne seven pounds for the plate.

William Oughtred, æt. 83, in the manner of Hol- lar, and as good.

* AMES, p. 62, mentions a fine head by Faithorne, of Edward Ellis of Baliol College, to which this print and arms answer.

† THIS and the preceding are in Dugdale's *Origines Judiciales.*

John Wallis, S. T. D. prefixed to his *mechanica*.
 Head of a young man, in his own hair, cravat tied
 with a ribband before; mantle. Arms, a lion rampant
 crowned, with a bordure. Half sheet.

A large emblematical sheet print of Oliver Cromwell, whole-length, in armour, with variety of devices and mottoes. This very scarce print is in my possession: I never saw another proof of it.

C L A S S 2.

HENRY SOMERSET marquis of Worcester, in
 armour, with a truncheon,* I have a proof of this, on
 which the titles are finely written by Faithorne himself,
 otherwise the plate had no inscription.

Queen Catherine in the remarkable habit in which
 she arrived, long dark hair curled in rows like a perri-
 wig, and spreading wider to her shoulders; strait point
 handkerchief, black gown laced, the sleeves slashed,

* THIS print has the garter, though it was never given to the marquis. Probably it was promised; and the plate wanting the titles, looks as if lord Somerset died before it was finished, and before the promise could be completed; through the misfortunes of both the king and the marquis. I once took this for a print of his son Edward, and so did Vertue; but it is evidently copied from an older print, done when Henry was only earl, and which has his name, and was sold by Stent. In that print there is much less appearance of a ribband; so small a bit, that it might not be intended for the garter, and Faithorne, by mistake, might supply the rest, and the George, as he has done.

and coming down to the middle of her arm, over which are turned up broad round ruffles, white tabby petticoat laced, over a farthingale, gloves in her left hand.

Barbara countess of Castlemaine, half-length, leaning on her left hand, in an oval frame.

Christopher Simpson (a master of music) J. Carwarden pinx. a name I have seen no where else. There is a smaller print of the same person, but much inferior.

Prince Rupert, dishevelled hair, ribband with a large knot round his neck, broad sash laced; a remarkable print, G. Dobson pinx.

Small head of some author, in a Roman habit; six English lines.

Charles I. small head in an oval frame, with cornucopiæ and stone-work; seems a head-piece to some book.

John Bulwer, long Latin inscription.

Edward Boys, S. T. B. æt. 66,

Mrs. Sarah Gilly; head in oval. This plate is sometimes inscribed, Hannah Wooley, but the best impressions have the name of Gilly.

A woman whole length, small, in short vest, long petticoat, a cloak with loops hanging behind. Under the figure Mariana, 1655.

Mrs. Katherine Philips, a bust; on the pedestal, Orinda.

Mr. Abraham Cowley, W. Faithorne sculp. 1687. Another smaller, en buste; a third to his Latin poems.

Richard

Richard Carpenter, in the same frame, a profile; out of the mouth of which proceeds an animal's head breathing fire. Four Latin lines.

Francis Glisson, doctor of physic, æt. 75.

William Gouge, æt. 79, 1653.

Valentine Greatrakes, the stroker; stroaking a boy's head. See an account of him in St. Evremont.

John Mayow, in the habit of a doctor of physic.

Sir Richard Fanshaw. Died at Madrid, 1666.

Bust of Lucian in a niche, Greek motto, ten English verses.

Dr. Harvey, bust on a pedestal.

Charles II. round the frame, *Honi soit qui mal y pense*.

Two others larger; one in armour, with six English verses; the other in robes of the garter, the royal arms disposed at the four corners.

Sir Thomas Fairfax. Rob. Walker pinx. in the manner of Mellan.

John Milton, æt. 62, 1670. Guil. Faithorne ad vivum delin. et sculpsit.

Francis More, serjeant-at-law.

John Hacket, bishop of Litchfield and Coventry. Four English verses.

Cardinal Richelieu, prefixed to the English translation of his life, by John Doddington.

Monsieur de Thevenot, whole length, in an Asiatic habit.

Henry Terne, with an account of him in Latin. W. Sheppard pinx.

Lord

Lord chief-justice Anderson, æt. 76,

Sir Henry Coker, æt. 48, 1669. Account of him in English.

Sir Bulstrode Whitelocke in armour.*

Charles earl of Carlisle in armour, octagon frame.

John Ogilby. P. Lilly pinx.

Horace lord Vere, Sir Francis Vere, and Sir John Ogle, one eye.

Olivarius Britannicus heros, in armour on horseback.

Olivarius primus. †

Don John de Castro, the fourth viceroy of India.

Samuel Bolton, S. S. Theol. D. in oval, four Latin verses.

C L A S S 3.

THESE do not deserve to be particularized. I shall barely name them: Richard Hooker; Edmund Castelli; Ricraft a merchant; the emperor Marcus Aurelius; Henry Lawes; bishop Brownrig; Robert, second earl of Essex; Charles I. in armour; John Ray; Dominicus Contarenq, dux Venetiarum.

* THE REASON of Whitelocke being drawn in armour, though a lawyer, was his being deputy-lieutenant of the militia, in which capacity he acted in the civil war.

† THIS and the preceding belong to a little book, called *Parallelum Olivæ*; the frontispiece to which was also executed by Faithorne.

CLASS 4. AND 5.

I JOIN these, as I have seen very few of his historic prints or title-pages; but will separate them by placing the heads I have not, last.

Parallelum Olivæ. Gods in council at top; Pallas and Neptune on the sides

An emblematic print; a pilgrim sitting and writing; a pyramid before him with figures and inscriptions; Venice at a distance. This is a frontispiece to Pordage's book, whom I have mentioned before.

Æneas killing Turnus, for Ogilby's Virgil.

Hero and Leander, two prints for David Whiteford's translation of Musæus.

Thomas Killigrew and the lord Coleraine, the princely shepards. I suppose this was for a mask.

Mercurius Christianus.

Mercurius Rusticus.

Our Saviour on the cross, and St Benedict.

The assembly-man.

Lucasta, for Lovelace's poems.

A plan of London and Westminster in six sheets and two half sheets. Published and surveyed by Newcourt, 1658.*

* V. Gougen's Brit. Topogr. in London.

Christ, after Raphael. I believe this was finished by Fillian.

A Madonna, and Joseph, with a lamb, after La Hire : done while Faithorne was at Paris.

Title-plates; to Taylor's Life of Christ, extremely fine; to the Compleat Ambassador; to Collins's Anatomy; to Jerye's Copy-book; to Hooke's Micographia; and to the Philosophical Transactions. Some of these may be only heads already mentioned; the list I transcribe is imperfectly taken.

The Story of Mr. Cross and Wahorne. I do not know what this means; I suppose it is the duel of Mr. Crofts and Jeffery Hudson.

Charles II. on his throne; archbishop Sheldon, lord Clarendon, and Monke duke of Albemarle, standing; some birds in Barlow's book.

Frontispiece to the English translation of Mezerai's History of France; poorly executed.

In Taylor's Life of Christ, the four Evangelists, and several historic prints in the book; some in the stile of Goltzius, others of Hollar: the Annunciation, in his own manner, very good.

Frontispiece to Horneck's Crucified Jesus.

Ditto, to an old edition of Glanville on Witches.

Six cuts to Sleiden's History of the Reformation in Germany, the English edition.

Charles II. sitting between Sheldon and Sir Orlando Bridgman; for the Present State of England.

Frontispiece to Legrand's Philosophia.

Some plates for the Philosophical Transactions.

HEADS:

H E A D S.

HENRY VIII. Richard Lovelace; Charles II. no name of engraver, one of his first works; Charles II. inscribed, this is Charles the first's heir; *Endymion Porter; James earl of Perth, drawn by Faithorne, graved by Vanderbank; Sir Bevil Granville; an octavo †print; ex dono Rich.-Hacket Litchf. and Cov. episc. 1670, inservi Deo & lætare. Vertue mentions a head of the protector dedicated to him by Lud. Lambermontius a physician, with medals at the four corners of David, Solomon, Alexander, and Julius Cæsar, which though without any name of engraver, he believed was Faithorne's work. Villiers duke of Buckingham, in the manner of Mellan; Sir John Hoskins; Archbishop Usher, and a smaller; Roger earl of Castlemain; Robert Henley, this is doubtful; A man's head, no name, Latin inscription beginning, Quodcunque manus tua facere potest; Sir James Harrington; Tobias Venner; James duke of York; John Prideaux bishop of Worcester; Mr. Richard Zebelina, teacher of short-hand; Thomas Osborne earl of Danby; William Bates; Edward Stillingfleet bishop



* THIS portrait which was doubted is now established as genuine, from a medal in profile, that corresponds in the likeness.

† IT is the bishop's own head.

of Worcester; Quarles; Tafletta; count Serena; a bishop of Durham; general Moncke; Sir William Davenant; Dr. * Charles Leigh; Penelope Herbert, doubtful; Dr. Colet, Glanvill, and J. Murcott. These three last are prefixed to their works. Sir William Davenant's was for the folio edition of his works. Ames gives some other heads with the name of Faithorne; but as he has always omitted to specify whether engravings or mezzotintos, I should suppose them the latter, and the works of our artist's son.

WILLIAM FAITHORNE, junior,

WHO worked only in that kind, and arrived to a good degree of excellence. He was negligent; and, I believe fell into distresses which my authors say afflicted his father, and obliged him to work for booksellers. He died about thirty years old, and was buried in the church-yard of St. Martin's. His prints are,

Thomas Flatman, probably his first work,

Mary princess of Orange.

Sir William Reade, † oculist to queen Mary.

* THIS I am informed was engraved by Savage after Faithorne.

† HE was a mountebank, knighted by queen Anne, and appointed her oculist. See the Life of Mr. Nash.

- Mr. Dryden, in a long wig.
 Queen Anne, with loose hair, garter-robos.
 Prince George of Denmark.
 Mr. Jeremiah Collier.
 John More bishop of Ely.
 Frederic count of Schomberg.
 Another when duke.
 John Cooper, a boy with a dog.
 Lady Katherine Hyde.
 Mrs. Mariamne Herbert.
 The princess of Hanover.
 Charles XII. king of Sweden.
 A lady, half-length, with a basket of flowers, no name.
 Lord Henry Scott.
 Mr. James Thynne, a boy.
 Mr. Richard Gomeldon.
 Queen Mary.
 Shadwell, the poet.
 Sir Richard Haddock, fine.
 Mrs. Plowden, with a garland, gown lined with striped silk, no name.
 Another, but instead of the garland she has a necklace in her hand.
 Sancta Maria Magdalena:
 A Cupid, after Parmentier.
 A death's head between a watch and a rose in a glass bottle.
 A Black, giving fruit to a girl, inscribed Beauty's Tribute.

Others mentioned by Ames, are,

The princess Sophia.

W. Bagwell.

W. Boys.

J. Seddon.

Mrs Smith.

Madam Nichols. This I believe is the same with
Mrs. Plowden.

JOHN FILLIAN

WAS scholar of the elder Faithorne, whose heads he copied, and was living in 1676; but probably died young, as only two more plates appear of his hand; the heads of Thomas Cromwell earl of Essex, and of Paracelsus. Mr. Hill the painter was a disciple of Faithorne, but never applied to engraving.

PETER LOMBART.

1660 } VERTUE had been able to trace no circumstances of his life, but that he came from Paris, and returned thither, the first certainly before the Revolution,

volution, as he graved a plate of the protector; a frontispiece to Ogilby's Virgil, published in 1654; a title to a small octavo in 1658; and Sir Robert Stapleton's head for his Juvenal before 1660. In fact, he does not seem to have staid long here in the reign of Charles II. a cut of Antoine * Grammont being dated at Paris in 1663. In 1660 he made a large title-plate with many figures for Field's Bible, printed at Cambridge. His best works are the twelve half-lengths from Vandyck, too well known to be particularized. His other plates I will repeat briefly, as I shall those of subsequent engravers. As they grow nearer to our own times and are common, to describe them is unnecessary.

Head of Walker, the painter; something different from that at Oxford.

Charles I. on horseback, from Vandyck. Lombart afterwards erased the face, and inserted that of Cromwell, and then with the vicar of Bray's graver restored the king's.

Cromwell, half-length in armour, page tying his scarf.
Sir Samuel Moreland.

* So Vertue, I suppose this was Anthony first duke of Grammont. Of his brother Philibert, the famous count Grammont, I have given a print to his Memoires from his portrait among the knights of the St. Esprit, in the Sales des grands Augustins, at Paris—a collection it is surprising the French have never engraved, as it contains so many of their great men. Every new knight sends his portrait to that repository. It is pity the same practice is not observed by our knights of the garter.

John Ogilby.

Charles V. emperor.

Dr. Charlton.

William Davison, physician.

Ann Hyde duchess of York.

Dr. Donne.*

Dr. Christopher Terne.

Samuel Malines.

Sir Henry Wootton.

Father Paul.

John Dethick.

Dr. Taylor.

Cartwright, author.

Alexander Ross.

Thomas Taylor.

Brian Walton.

De la Fond, gazetter of Amsterdam, 1667.

Johannes Dallæus.

Charles Emanuel, prince of Savoy, 1671. This seems the latest of his works.

In Overton's catalogue of prints, dated 1672, is mentioned a book of the Seven Sciences, eight plates by Lombart, but probably executed when he was in England.

* THERE is a frontispiece to his eighty sermons, with his head and emblematical figures, engraved by M. Merian, junior, but I suppose not done in England. To Howel's Dodona's Grove the plates were executed by C. Merian, junior.

Vertue also names an emblematical print which he calls Theophila, or Love-sacrifice, with the devices of the Trinity, It is the title to Bendlowe's Divine Poms, folio 1652.

JAMES GAMMON

"CAN hardly," says Vertue, "be called an engraver," so poor were his performances; yet one of them has preserved a memorable person, Richard Cromwell, and authenticated a picture which I have of him by Cooper. Gammon's few other heads are, Sir Toby Matthews; Catherine of Braganza, and Mascal the painter, from a picture done by himself.

ROBERT THACKER

CALLING himself designer to the king, engraved a large print on a plate of four sheets of the cathedral at Salisbury. Morgan, of whom I find as little, may be mentioned with him, having done a plate of London for Ogilby.

WILLIAM

WILLIAM SKILLMAN,

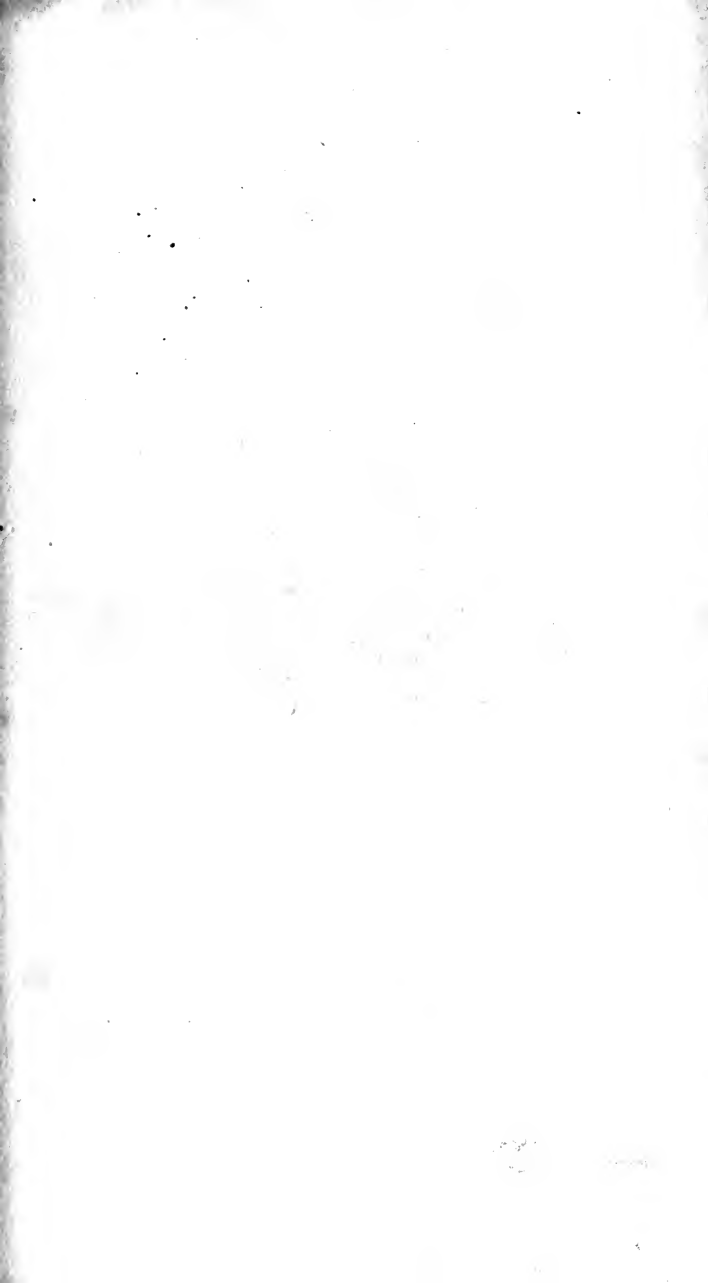
LIVING between 1660 and 1670, engraved the facade of Albemarle house, and a view of the banquetting-house.

JOHN DUNSALL,

1662 } LIVED in the Strand, and taught to draw.
 } In 1662 he designed and etched a book of flowers. His portraits are, William Gouge; Samuel Clarke, martyrologist; and king William and queen Mary.

J. BROWN,

1676 } A NAME that might well escape Vertue,
 } since it is only found to a single print in Ames's catalogue of a supervisor of excise at Bristol; the plate done at Tedbury. V. p. 48.





Dobson pinx!

Barrett sculp!

Prince Rupert.

PRINCE RUPERT.

It is a trite observation, that gunpowder was discovered by a monk, and printing by a soldier. It is an additional honour to the latter profession to have invented mezzotinto. Few royal names appear at the head of discoveries; nor is it surprizing. Though accident is the most common mother of invention, yet genius being a necessary midwife to aid the casual production, and usher it to existence, one cannot expect that many of the least common rank should be blest with uncommon talents. Quickness to seize, and sagacity to apply, are requisite to fortuitous discoveries. Gunpowder, or printing, might have fallen in many a prince's way, and the world have been still happy or unhappy enough not to possess those arts. Born with the taste of an uncle, whom his sword was not fortunate in defending, prince Rupert was fond of those sciences which soften and adorn a hero's private hours, and knew how to mix them with his minutes of amusement, without dedicating his life to their pursuit, like us, who wanting capacity for momentous views, make serious study of what is only the transitory occupation of a genius. Had the court of the first Charles been peaceful, how agreeably had the prince's congenial propensity flattered and confirmed the inclination of his uncle! How the muse of arts would have repaid the patronage

of the monarch, when for his first artist she would have presented him with his nephew! How different a figure did the same prince make in a reign of dissimilar complexion! The philosophic warrior, who could relax himself into the ornament of a refined court, was thought a savage mechanic, when courtiers were only voluptuous wits. Let me transcribe a picture of prince Rupert, drawn by a * man who was far from having the least portion of wit in that age; who was superior to its indelicacy, and who yet was so overborne by its prejudices, that he had the complaisance to ridicule virtue, merit, talents.—But prince Rupert, alas! was an awkward lover!

“IL étoit brave & vaillant jusqu’ à la temerité. Son esprit étoit sujet à quelques travers, dont il eut été bien fâché de se corriger. Il avoit le genie fécond en expériences de mathématiques, & quelques talens pour la chimie. Poli jusqu’ à l’excès, quand l’occasion ne le demandoit pas, fier, & même brutal, quand il étoit question de s’humaniser. Il étoit grand, & n’avoit que trop mauvais air. Son visage étoit sec & dur, lors même qu’il vouloit le radoucir; mais dans ses mauvaises humeurs, c’étoit une vraie physionomie de reprovè.”

WHAT pity that we who wish to transmit this prince’s resemblance to posterity on a fairer canvas, have none of these inimitable colours to efface the harsher like-

* COUNT HAMILTON.

ness! We can but oppose facts to wit, truth to satire; How unequal the pencils! Yet what these lines cannot do, they may suggest: they may induce the reader to reflect, that if the prince was defective in the transient varnish of a court, he at least was adorned by the arts with that polish, which alone can make a court attract the attention of subsequent ages.

WE must take up the prince in his laboratory, begrimed, uncombed, perhaps in a dirty shirt; on the day I am going to mention he certainly had not shaved and powdered to charm Miss Hughes; for it happened in his retirement at Brussels, after the catastrophe of his uncle. * Going out early one morning, he observed the centinel at some distance from his post, very busy doing something to his piece. The prince asked what he was about? He replied, the dew had fallen in the night, had made his fusil rusty, and that he was scraping and cleaning it. The prince, looking at it, was struck with something like a figure eaten into the barrel, with

* THIS account Vertue received from Mr. Killigrew of Somerset-house, who had it from Evelyn. In the General Dictionary a MS. said to be drawn up by Mr. Evelyn himself, ascribes the invention to the soldier. Yet in Mr. Evelyn's printed account of the discovery he expressly calls it, Invented* by the prince. It is possible that the soldier might have observed the effect of scraping the rust from his piece, and yet have little thought of applying it, which probably was his highness's idea. In the Parentalia the invention is ascribed to Sir Christopher Wren, who is there said to have communicated the discovery to the prince, p. 214.

innumerable little holes closed together, like friezed work on gold or silver, part of which the fellow had scraped away.

ONE knows what a mere good officer would have said on such an accident; if a fashionable officer, he might have damned the poor fellow, and given him a shilling; but the *G-nie second en experiences* from so trifling an accident conceived mezzotinto. The prince concluded that some contrivance might be found to cover a brass plate with such a grained ground of fine pressed holes, which would undoubtedly give an impression all black; and that by scraping away proper parts, the smooth superficies would leave the rest of the paper white. Communicating his idea to Wallerant Valliant, a painter whom he maintained, they made several experiments; and at last invented a steel roller, cut with tools to make teeth like a file or rasp, with projecting points, which effectually produced the black grounds; those being scraped away and diminished at pleasure, left the gradations of light.

THE surprize occasioned by the novelty of the invention, by its softness, and union of parts, cannot better be expressed than in the words of Mr. Evelyn, whose abilities deserved the compliment paid to him by the prince, of being one of the first to whom this secret, or mystery, as they held it, was imparted; and who was so dazzled with the honour of the confidence, or with the curiosity of the new art, that after encouraging the world to expect the communication, he
checked

checked his bounty, and determined not to prostitute the arcanum, but to disclose it only to the elect.—Here * is his oracular description ;

“ IT would appear a paradox to discourse to you of a graving without a graver, burin, point or aqua fortis ; and yet this is performed without the assistance of either : That what gives our most perite and dextrous artists the greatest trouble, and is longest finishing [for such are the hatches and deepest shadows in plates] should be here the least considerable, and the most expeditious ; that, on the contrary, the lights should in this be the most laborious, and yet performed with the greatest facility : That what appears to be effected with so little curiosity, should yet so accurately resemble what is generally esteemed the very greatest ; viz. that a print should emulate even the best of drawings, chiaro e scuro, or, as the Italians term it, pieces of the mezzotinto, so as nothing either of Hugo da Carpi, or any of those other masters who pursued his attempt, and whose works we have already celebrated, have exceeded, or indeed approached ; especially, for that of portraits, figures, tender landscapes, and history, &c. to which it seems most appropriate, and applicable.”

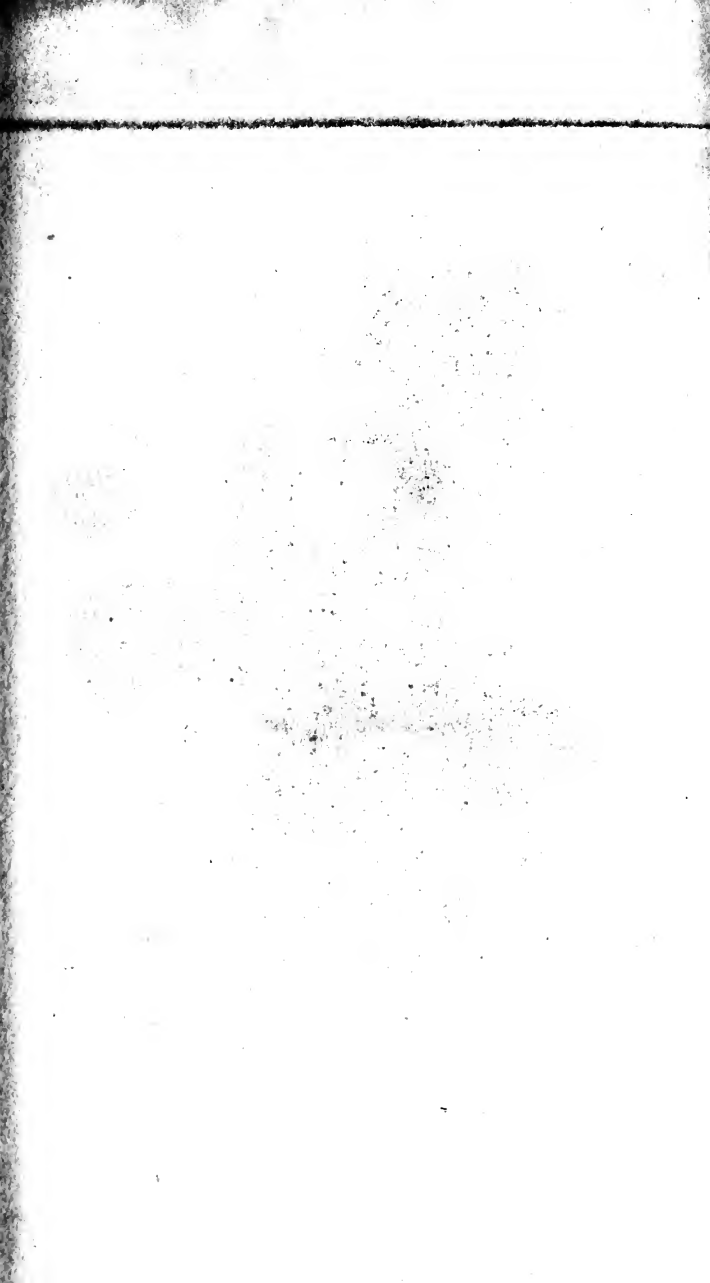
THUS, as he owns, he leaves it enigmatical ; yet thinks he has said enough to give a hint to ingenious

* SCULPTURA, p. 146.

persons how it is performed.—In truth, they must have been more ingenious even than the inventor himself to have discovered any thing from such an indefinite riddle. One knows that ancient sages used to wrap up their doctrines, discoveries, or nonsense, in such unintelligible jargon; and the baby world, who preferred being imposed upon to being taught, thought themselves extremely obliged for being told any secret which they could not comprehend. They would be reckoned mountebanks in this age, who should pretend to instruct without informing: and one cannot help wondering that so beneficent a nature as Mr. Evelyn's should juggle with mankind, when the inventor himself had consented that the new art should be made public.

INDEED, curious as the discovery was, it did not produce all it seemed to promise; it has diversified prints, rather than improved them; and though Smith, who carried the art to it's greatest height yet known, had considerable merit, mezzotintos still fall short of fine engravings. But before the secret passed into his hands, it was improved by Blooteling, who found out the application of the chisel for laying grounds, which much exceeded the roller. George White afterwards made use of the graver for forming the black spots in eyes, and sharpening the light, which in preceding mezzotintos he observed had never been sufficiently distinct,

SOME have thought that the prince only improved on Rembrandt's manner in his prints, but there is no
account






Barrett sculp.

Warner Valliant.

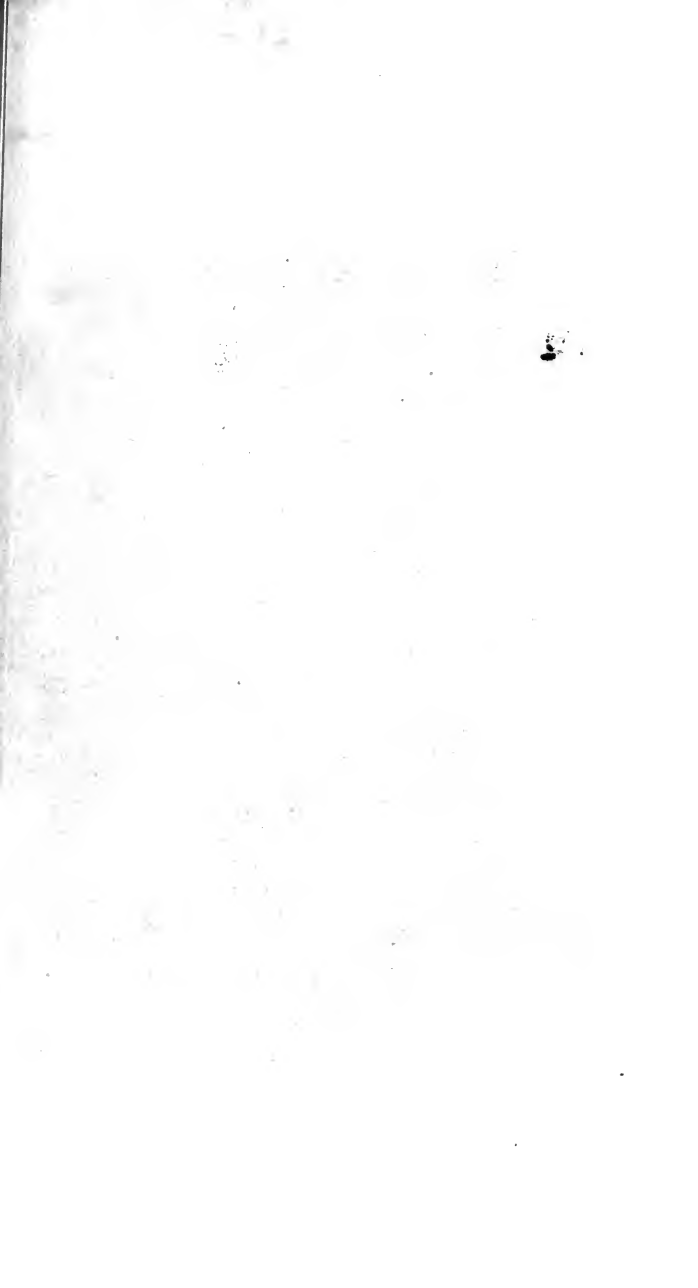
account of the latter making use of a method at all like that practiced for mezzotintos.

PREFIXED to Evelyn's account is a kind of Saracen's head performed by that prince, with his highness's mark thus,  There is another of the same in large; a man with a spear; and a woman's head looking down in an oval, no name to it. These are all his works in mezzotinto. Landscapes I think I have seen some etched by him; and in Jervaise's sale were some small figures drawn loosely with the pen on white paper; under them was written, *Dessinati per il principe Roberto à Londra 23 Septembre*. The earliest date of a mezzotinto that Virtue had seen was an oval head of Leopold William archduke of Austria, with this inscription, *Theodorus Casparus à Furstenburgh, canonicus, ad vivum pinxit & fecit 1656*. This person had undoubtedly received the secret before his highness returned to England.

WALLERANT VAILLANT,

THOUGH a painter of some reputation, belongs to this work in the light only of engraver. He was born at Lisle, in 1623, but studied under Erasmus Quellin at Antwerp, on leaving whose school he applied himself to portrait-painting; and being advised to go to Franck-
fort

fort against the coronation of the emperor Leopold, drew his picture with such success, that Vaillant soon found himself overwhelmed with business, till the Marechal de Grammont carried him to Paris, where in four years he found business enough to enrich him. He returned to Amsterdam and died there in 1677. At what period of his life he came to England does not appear, yet here he certainly was, and came with prince Rupert, who taught him the secret of mezzotinto. Descamps says that this mystery, as it was then held, was stolen from Vaillant by the son of an old man who scraped the grounds of his plates for him. This might be one of the means of divulging the new art; yet, as I shew in the life of Becket, he and Lutterel both learned the secret by other means. Vaillant also drew from the life in black and white. There is a mezzotinto, as I am informed, by him, of queen Henrietta Maria, sitting in a fringed chair, with a little girl resting against her knees, and a young man leaning on the the back of the chair; he has a ribband cross his shoulder, the edges of which are a little fringed: The lady is at work. I have never seen this print, but it corresponds so much with part of the picture of Sir Balthazar Gerbier's family by Vandyck, mentioned in the second volume of these Anecdotes, that I suspect the lady is not the queen, but Gerbier's wife.





Kanveul del.

Barret, sculp.

John Evelyn.

Mr, JOHN EVELYN.

IF Mr. Evelyn had not been an artist himself, as I think I can prove, I should yet have found it difficult to deny myself the pleasure of allotting him a place among the arts he loved, promoted, patronized; and it would be but justice to inscribe his name with due panegyric in these records, as I have once or twice taken upon me to criticize him: But they are trifling blemishes compared with his amiable virtues and beneficence; and it may be remarked that the worst I have said of him is, that he knew more than he always communicated. It is no unwelcome satire, to say that a man's intelligence and philosophy is inexhaustible. I mean not to write his life, which may be found detailed in the new edition of his *Sculptura*, in Collins's *Baronetage*, in the *General Dictionary*, and in the *New Biographical Dictionary*; but I must observe that his life, which was extended to 86 years, was a course of inquiry, study, curiosity, instruction, and benevolence. The works of the Creator, and the mimic labours of the creature, were all objects of his pursuit. He unfolded the perfection of the one, and assisted the imperfections of the other. He adored from examination; was a courtier that flattered only by informing his prince, and by pointing out what was worthy for him to countenance, and was really the neighbour

of the gospel, for there was no man that might not have been the better for him. Whoever peruses a list of his works, will subscribe to my assertion. He was one of the first promoters of the Royal Society, a patron of the ingenious and indigent, and peculiarly serviceable to the lettered world; for, besides his writings and discoveries, he obtained the Arundelian marbles for the University of Oxford, and the Arundelian Library for the Royal Society: Nor is it the least part of his praise, that he who proposed to Mr. Boyle the erection of a philosophic college, for retired and speculative persons, had the honesty to write in defence of active life, against Sir George Mackenzie's Essay on Solitude.* He knew that retirement in his own hands was industry and benefit to mankind; but in those of others laziness and inutility.

VERTUE discovered that long before the appearance of Mr. Evelyn, his family had been engaged in what then were curious arts. In an ancient MS. in the Office of Ordnance he found these entries,

A patent for making salt-petre granted to George Evelyn and others, 1587.

Powder-makers; George Evelyn, esq. of Wooton, in Surrey, 1587. Mr. John Evelyn; Mr. Robert Evelyn; Mr. George Evelyn, till the beginning of 1637.

THIS was the more remarkable, as Evelyn lived in the shade of philosophy; Mackenzie was continually engaged in the bustle of business and fiercest violence of party.

The

The lady of our Mr. Evelyn had correspondent talents; she designed the frontispiece to his Essay on the first book of Lucretius.*

BUT to come to the point which peculiarly intitles Mr. Evelyn to a place in these sheets.

There are five small prints of his journey from Rome to Naples, which are generally supposed † to be etched by one Hoare, from Mr. Evelyn's drawings; but a very ingenious and inquisitive ‡ gentleman has convinced me that they are performed by his own hand. I cannot give the reader better satisfaction than by transcribing part of a letter which that gentleman was so obliging as to send me, and his modesty I hope will forgive the liberty I take with him.

“ COPY of the title to Mr. John Evelyn's five prints for his journey from Rome to Naples;

The inscription is engraved on the superficies of a large broken stone table, sustained by a little genius with wings, standing about the middle of the plate: On each side are views of the Roman antiquities, particularly on the left is seen the arch of Septimius Severus.

Locorum aliquot insignium & celeberrimorum inter Romam & Neapolin jacentium ὁ ποδεξις et exemplaria

* HOLLAR inscribed a head of Vandyck to Mr. Evelyn.

† So the author of his life says, transcribed in the Biogr. Dict. The General Dictionary indeed calls them Mr. Evelyn's own engravings, which the following account will make clear.

‡ Mr. Nathaniel Hillier.

Domino Dom^o. Thomæ Hensheaw Anglo omnium eximiarum & præclarissimarum artium cultori & propugnatori maximo et *συνοψαμενω αὐτῶ* (non propter operis pretium, sed ut singulare amoris sui testimonium exhibeat) primas has *αδοκίμασίας* aquâ forti excusas & insculptas.

R. Hoare excu.

Jo. Evelynus delineator
D. D. C. Q.

THE above is an exact copy of the titular Dedication to Mr. Evelyn's five prints of his journey from Rome to Naples; and it is imagined that upon the face of the inscription there is a manifest appearance of Mr. Evelyn's being not only the designer, but also the engraver, as well as the dedicator of the prints; notwithstanding the author of his life, prefixed to the new edition of his *Sculptura*, says that they were engraved from his sketches by Hoare an artist of character at that time: for when we come to examine the prints, and find the title exactly conformable to the above copy, and that the five views themselves are all of them subscribed *JE f.* at the right hand corner, and no other notation

notation at all concerning any designer, engraver, or publisher whatever (except the little R. Hoare excu. at the bottom of the title just as above described) one can hardly think otherwise than the author of Mr. Evelyn's life must have been misinformed; and never have seen or carefully considered the inscription on the title dedicatory, and the prints themselves. Besides I should be glad to be informed how the author of Mr. Evelyn's life came to know that Hoare was an artist, or engraver at all, and more especially one of character at that time, since Mr. Evelyn himself has not inserted him among the eighteen English engravers whose praise he has celebrated, and whose names he has given us p. 91, of his *Sculptura*; and though he tells us in p. 92, that there were some other English artists, who had merited with their graver, but were unknown to him by name; yet surely, of all others, the artist who had engraved his own designs, could not have been among that number, more especially if he had been an artist of character. Not to mention a particular circumstance attending my set of prints in question, (which I have great reason to believe were one of the sets which Mr. Evelyn kept for himself) being superscribed with a pen and ink, *my journey from Rome to Naples*, and with a black lead pencil, *sculpsit Johannes Evelynus Parisiis 1649*. However it ought to be mentioned that the pen and ink, and the black lead do not appear to be of the same hand writing."

THE General Dictionary corroborates the great probability of Mr. Evelyn engraving these views, by quoting more etchings by him, a view of his own seat at Wooton, and another of Putney; and Thoresby in his Museum says expressly, p. 496, that the prints of the journey from Rome to Naples were done by Mr. Evelyn, who presented them to him, with his own head by Nanteuil.

DAVID LOGGAN

WAS born at Dantzick, and is said to have received some *instructions from Simon Pass in Denmark. Passing through Holland he studied under Hondius, and came to England before the Restoration. Being at Oxford, and making a drawing for himself of All-souls-college, he was taken notice of and desired to undertake plates of the public buildings in that University; which he executed, and by which he first distinguished himself. He afterwards performed the same for Cambridge, but is said to have hurt his eye-sight in

* MICH. BURGHERS told Vertue that he had Loggan's own head, done by himself, in black lead, æt. 20, 1655; [if so, he was born in 1635] and knew of no other portrait of him; but he certainly sat to Soest

delineating the chapel of King's-College. He also engraved on eleven folio copper plates *Habitus Academicorum Oxoniæ à Doctore ad servientem*. In the Registry of Matriculation there is this entry, David Loggan *Gedanensis Universitatis Oxon. Chalcographus*, July 9, 1672. He had a licence for fifteen years for vending his *Oxonia Illustrata*. He frequently drew heads in black lead, as Mr. * Ashmole's in 1677, and the lord-keeper North's at Wroxton; and was one of the most considerable engravers of heads at that time. Dryden, satyriizing vain bards, says,

And in the front of all his senseless plays
Makes David Loggan crown his head with bays, †

He married Mrs. Jordan, of a good family near Witney in Oxfordshire, and left at least one son, who was fellow of Magdalen-college Oxford. David lived latterly in Leicester-fields, where he died 1693. ‡ His portraits, as enumerated by Vertue, are;

John Sparrow, 1653.

William Hickes, 1658.

Charles II. without his name, and only with *Fidei Defensor*; therefore probably done before the Restoration.

Another in armour.

* V. ASHMOLE'S Diary, p. 58.

† ART of Poetry, Canto 2d.

‡ IN another place Vertue says in 1700.

Another,

Another, * leaning his hand on archbishop Sheldon; at bottom, a small head Moncke.

Another of the King.

Queen Catherine.

James duke of York, at length, garter robes.

George duke of Albemarle, half-length in armour, done from the life by Loggan, and is one of his best works.

Sir Edward Coke, in Dugdale's *Origines Judiciales*.

Edward earl of Clarendon, from the life, a fine head in the same book.

Head of a divine; no name. English verses.

Bishop Mew, from the life.

Thomas Isham, from the life, but, as Vertue thought, engraved by Valck, †

Robert Stafford, with the same circumstances.

Archibald earl of Argyle, ditto.

Isaac Barrow, ditto.

Mother Louse of Louse-hall. This partly gained him his reputation at Oxford.

Sprat bishop of Rochester.

Reynolds bishop of Norwich. Qu. if not by T. Cecil?

Archbishop Usher.

* THIS is the frontispiece to Richard Atkins's *Growth of Printing*.

† VERTUE says that Vandergutch, Loggan's disciple, told him that Loggan used long strokes in expressing flesh; and that where faces appear dotted in his prints, they were executed by the persons he employed.

Edward Reynolds.

A man's head, no name, 1660.

A physician, do. ætat. 45. Supposed to be Dr. Willis.

Sir Henry Pope Blount, with only his initials and arms.

Dr. Charleton, from the life.

Ralph Bathurst, do.

William Holder, do. Vertue thought the face by Vanderbank.

Boyle archbishop of Armagh.

Sir John Chardin, from the life.

John Mayow.

A youth in an oval, no name, but supposed an ancestor of judge Holt.

Arthur Jackson.

James duke of Ormond, from the life,

Sir Grevil Verney.

Sir Edward Coke.

John Bulfinch, printseller, from the life.

Bishop Seth Ward, do.

Lake bishop of Chichester.

Crew bishop of Durham.

Compton bishop of London.

Meggot dean of Winchester. There is another of him by White.

Lord-keeper Guildford, from the life, one of his best prints.

Thomas Barlow, from the life.

Thomas Fuller, 1661.

A. Brome, 1664.

John Wallis.

Pearson bishop of Chester, from the life.

John Cockshut.

The seven bishops, copied from White's plate for Loggan, by Vanderbank, who worked for him towards the end of his life.

Duke of Ormond, in an oval.

James duke of Monmouth, young, in the robes of the garter. The handsomest print of him.

James earl of Derby.

Thomas Sanders. Flesshiere pinx.

Richard Allestry, from the life.

Gunning bishop of Ely.

Mr. Waterhouse.

Mr. Joshua Moone.

Dr. Henry More,

George Walker of Londonderry.

Leonard Pluckenet, 1690.

Archbishop Sancroft, from the life.

Loyd bishop of St. Asaph.

Queen Henrietta Maria.

Frontispiece to a Common-prayer-book in folio, 1687, designed by John Bapt. Gaspar.

Titus Oates.

Sir George Wharton, but no name, æt. 46.

Another, 1657.

George prince of Denmark, from the life.

Pope

Pope Innocent XI.

An emblematic print of Cromwell, at length, in armour. A. M. esq. fe.

The Academy of Pleasure, 1665. Head of a man with a high-crowned hat.

Frontispiece to Rea's Florist, something in the manner of Cornel. Galle.

Frontispiece to Guidott's *Thermæ Britannicæ*.

Loggan brought over with him Blooteling and Valck, whom I am going to mention. Vanderbank worked for him, and one Peter Williamson, of whom I find no account, but that Vertue thought the emblematic print of Cromwell, in the above list, might be done by him.

ABRAHAM BLOOTELING

CAME from Holland in 1672 or 73, when the French invaded it, but staid not long, nor graved much here; but did some plates and some mezzotintos that were admired. Vertue says he received 30 guineas for etching a portrait of the duke of Norfolk. At Amsterdam, after he left England, he published Leonardo Augustino's *Gems* in 1685, and etched all the plates. His portraits are,

Prince Rupert, after Lely, 1673.

Edward earl of Sandwich, ditto, a head.

Another, half length.

Edward Stillingfleet, canon of St, Paul's.

The same, with the inscription altered after he was bishop of Worcester.

Anthony earl of Shaftesbury, sitting; one of his most scarce works.

Thomas earl of Danby, after Lely.

James duke of Monmouth.

Thomas Sydenham, after Mrs. Beale.

Henry duke of Norfolk, 1678, large.

Jane duchess of Norfolk, ditto, Bruxelles, 1681.

J. Wilkins, bishop of Chester, after Mrs. Beale.

Henry marquis of Worcester.

An old man's head, profile; etched.

A boy's head with feathers in his cap, ditto.

John Tillotson dean of Canterbury, fine.

Cecil Calvert lord Baltimore.

Charles Howard earl of Carlisle.

Admiral Tromp, 1676.

Van Haren, done in Holland, 1680.

GERARD VALCK

WAS Blooteling's servant, and then married his sister; came with him from Holland, and returned with him, though

though he sometimes worked for Loggan. Valck engraved one of the finest prints we have: It is the famous duchess of Mazarin, sitting in very loose attire, with one hand on an urn. There is a beautiful portrait of the same duchess in a turban, painted in Italy, at the duke of St. Alban's at Windsor. Vertue knew but three more of Valck's entire works; Robert lord Brooke, done in 1678; John duke of Lauderdale, in robes of the garter, and an indifferent mezzotinto of Mrs. * Davis, after Lely.

EDWARD LE DAVIS,

OF Welsh extraction, was apprentice to Loggan, whose wife obliging him to follow her in livery, he ran away to France, and became a dealer in pictures; by which, on his return, he made a good fortune. He engraved, James duke of York; a large head, with flowers round the oval.

Bertram de Ashburnham, for Guillim's Heraldry.

Duchess of Portsmouth, sitting.

* THERE is another of her in small quarto, after Cooper. Valck assisted Schenk in publishing the large Dutch Atlas in 2 vols. folio, 1683.

St. Cecilia playing on a bass-viol, with boy-angels flying; probably done at Paris, after Vandyck.

Mary princess of Orange, 1678.

William prince of Orange. Both after Lely.

General Moncke.

Stephen Monteage, 1675.

Charles II. sitting; the face expunged afterwards, and re-placed with king William's.

A Merry Andrew, after Francis Halls, graved in an odd manner.

An Ecce Homo after Caracci, scarce.

Charles duke of Richmond, a boy, after Wissing, 1672.

———— LIGHTFOOT,

SAYS Evelyn,* “hath a very curious graver, and special talent for the neatness of his stroke, little inferior to Wierinx; and has published two or three Madonnas with some applause.” I suppose he is the same person with William Lightfoot, a painter, mentioned in the third volume of this work.

* SCULPTURA, p. 99.

MICHAEL BURGHERS

CAME to England soon after Louis XIV. took Utrecht, and settled at Oxford, where, besides several other things, he engraved the almanacs; his first appeared in 1676, without his name. He made many small views of the new buildings at Queen's College, and drew an exact plan of the old chapel before it was pulled down. His other works were,

Sir Thomas Bodley; at the corners, heads of W. earl of Pembroke, archbishop Laud, Sir Kenelm Digby, and John Selden.

William Somner, the antiquary.

Franciscus Junius, from Vandyck.

A medal and reverse of William earl of Pembroke (who lived) in 1572.

John Barefoot, letter-doctor to the University, 1681.

Head of James II. in an almanac, 1686.

Small Head of T. V. Sir Thomas Wyat.

Antony Wood in a niche.

King Alfred, from a MS. in the Bodleian-library.

Archbishop Chichele.

John Baliol.

Devorguilla, his wife.

William earl of Pembroke.

Timothy Halton, provost of Queen's-college, from the life.

Dr. Wallis, 1699.

Two of Dr. Ratcliffe.

Sir Kenelm Digby.

Archbishop Laud.

John Selden.*

A large face of Christ, done with one stroke, in the manner of Mellan.

Many frontispieces for the Classics published at Oxford.

Several views of houses for Dr. Plot's works, and for other books.

Ditto for the English translation of Plutarch's Lives; and probably the vignettes to the Catalogue Libr. MSS. in Angliâ.

PETER † VANDERBANK

1674 } WAS born at Paris, and came to England
 with Gascar, the painter, about the year 1674.
 He married the sister of Mr. Forester, a gentleman who
 had an estate at Bradfield in Hertfordshire, Vander-

* THE heads of Digby, Pembroke, Laud and Selden are the same I have mentioned at the corners of Sir T. Bodley's print.

† HE sometimes wrote his name Vandrebanc.



Vandreban.



bank was soon admired for the softness of his prints, and still more for the size of them, some of his heads being the largest that had then appeared in England. But this very merit undid him; the time employed on such considerable works was by no means compensated in the price. He was reduced to want, and retiring to his brother-in-law, died at Bradfield, and was buried in the church there in 1697. After his death, his widow disposed of his plates to one Brown, a printseller, who made great advantage of them, and left an easy fortune. Vanderbank had three sons, the eldest had some share in the theatre at Dublin. The youngest, William, a poor labourer, gave this account to Vertue. In the family of Forester was a portrait of the father, by Kneller, and of the eldest son. Vanderbank's prints,

Charles II. in garter robes, Gascar pinx. 1675.

Do. 1677, two feet four inches high, by two feet wide.

James II. large sheet, Kneller p.

Mary his queen, ditto.

Another, after Wissing.

King William, after Kneller.

Another, after Wissing.

Queen Mary, after the same.

Prince George of Denmark.

Princess Anne.

Louis Quatorze, large head.

Statue of Charles II. in the Royal Exchange.

Archbishop Tillotson, after Mrs. Beale; the face was rubbed out and re-engraved by R. White.

- Archbishop Tenison, after Mrs. Beale, 1695.
 Prince George of Denmark, folio sheet.
 Princess Anne, at length.
 Princess Mary, ditto.
 Thomas earl of Ossory, large head.
 Alexander earl of Moray, 1686.
 George Viscount Tarbatt, 1692.
 Sir William Temple, after Lely, 1679.
 John Smith, writing-master, Faithorne delin. Ver-
 tue says a great contest happened about the payment
 for this fine head.
 James earl of Perth, 1683.
 Thomas Lamplugh archbishop of York; one of the
 finest of his works.
 George Walker, who defended Londonderry.
 Thomas Dalziel, a Scotch General, scarce.
 John Locke, in a perriwig.
 Sir Edmundbury Godfrey.
 Another, smaller.
 Edmund Waller æt. 23.
 Another, æt. 76.
 Sir Thomas Allen, very large.
 James duke of Monmouth, ditto.
 Richard lord Maitland, 1683.
 William lord Russel, after Kneller.
 Lady Litchfield. Verelst pinx.
 Sir George Mackensie.
 Henry More, Loggan delin. It has not Vander-
 bank's name.

Archibald earl of Argyle.

Frederick duke of Schömburg.

Young man's head, Fide & fiducia, Riley pinx.

John Cotton Bruce, very large,

Robert earl of Yarmouth, ditto.

Sir Thomas Brown, M. D.

Head of a Scotch gentleman, altered to the earl of Marr. Hassel pinx,

John earl of Strathnaver; *i. e.* J. earl of Sutherland, who died about 1734.

William duke of Queensberry.

William duke of Hamilton.

George lord Dartmouth.

His own head.

Samuel Wood.*

Vanderbank engraved a set of heads for Kennet's History of England, they were designed by Lutterel. Vanderbank executed from the conqueror to queen Elizabeth; the rest were finished by M. Vander-gutch.

He also graved after Verrio's paintings at Windsor, and some other histories, and did some plates which have his name, in Tijon's Book of Iron-works. He appears too to have had some concern in a manufacture

* I AM informed that this head of Wood could not be done by P. Vanderbank the elder, Wood's arm being torn off in 1737. See Phil. Trans. for 1738. As I find no account of his second son, his name was probably Peter, and he might be an engraver.

of tapestry; in the duke of Ancaster's sale was a suite of tapestry with Vanderbank's name to it.

NICHOLAS YEATES AND JOHN COLLINS.

1680 } Two obscure engravers, whom Veriue mentions together for these plates,

Sir William Waller, ob. 1669.

Embassadors from Bantam, H. Peart, pictor, printed 1682, large folio.

Leonard Plunkenet, M. D. Collin sculp. 1681.

Oliver Plunkenet, archbishop, ob. 1681. Collins Bruxell. sculp.

I find the name of R. Collins, jun. to a print, done by him from the life, of Francis Peck, the antiquary, born 1692. V. Ames, p. 135.

WILLIAM CLARKE

DID a head of George duke of Albemarle, from a painting of Barlow, and another of John Shower, from a picture of his own; the latter is a small mezzotinto.

JOHN

JOHN CLARKE

1690 } WAS an engraver at Edinburgh, where he did two profile heads in medal of William and Mary, prince and princess of Orange, yet dated 1690; and prints of Sir Matthew Hale, of George Baron de Goertz (this was in concert with Pine) of Dr. Humphrey Prideaux, and a plate with seven little heads of Charles II. and his queen, prince Rupert, prince of Orange, duke of York, duke of Monmouth, and general Moncke. There was another John Clarke, who lived in Gray's Inn; he engraved a quarto print of Rubens, and, probably, the plates for Bundy's translation of Catrou, and Rouille's Roman History, and the vignettes for lord Lansdowne's works. Gerard and Robert Vandergutch were also employed for the latter book.

 R. TOMPSON,

A NAME to a print of Nel Gwynne and her two sons, and to a few others. Though he only puts *excudit* on his plates, and on those sold by Alexander Brown, he probably scraped them. Brown, besides his mezzotintos,

tintos, engraved the plates to his Art of Painting, 1669. See Payne Fisher's verses prefixed to that work. Brown's plates, in that piece, are chiefly copied from Bloemart's drawing-book. Trevethan is mentioned by Sanderson, but I know none of his works. To a print of bishop Russel is said, Thomas Dudley Anglus fecit 1679.

PAUL VANSOMER,

1678 } ANOTHER artist of no great fame, whom I give to compleat the list, and as I find them; not confining myself strictly to dates, which would be difficult to adjust, when there were so many of the profession about the same period. Vansomer at first executed many plates, both graved and in mezzotinto, after the works of Lely; his drawings were commonly made in two *colours by Gaspar Baptist, and sometimes by Lemens; and he was so expeditious as to finish a half-length plate in a summer's day—sufficient reason for me not to specify all his works. Before he arrived

* MR. SCOTT, in Crown Court, Westminster, has a copy in two colours in oil by Vansomer himself, the last supper after Poussin; very freely done.

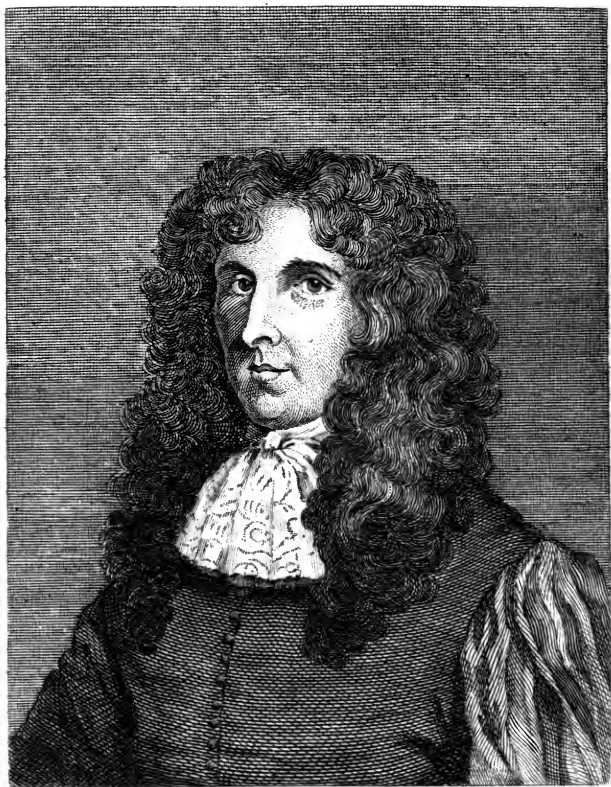
here,



P. Vansomer








Barrett sculp.

Robert White

here, he had performed a print of Charles duke of Bavaria, and his secretary, in 1670. His mark was thus* . Another print was of a countess of Meath, after Mignard; and a third of the duke of Florence and his secretary. Towards the end of his time the art was sunk very low: Vertue says that about the year 1690 Verrio, Cooke and Laguerre, could find no better persons to engrave their designs than S. Gribelin and Paul Vansomer—he might in justice have added that the engravers were good enough for the painters; and in 1702 that J. Smith was forced to execute, in mezzotinto, the frontispiece to signor Nicolò Cosimo's book of music. But before we come to that period we have one or two more to mention, and one a good artist:

ROBERT WHITE

WAS born in London 1645, and had a natural inclination to drawing and etching, which he attempted before he had any instructions from Loggan, of whom he learned, and for whom he drew and engraved many

* As Vertue sometimes calls him Paul, and sometimes John Vansomer, I conclude they were different persons, and that this mark belonged to the latter.

buildings.

buildings. What distinguished him was his admirable success in likenesses, a merit that would give value to his prints, though they were not so well performed. Many of his heads were taken by himself with a black lead pencil on vellum: Mr. West has several, particularly his own head at the age of sixteen: Vertue thought them superior to his prints. The heads of Sir Godfrey Kneller and his brother in Sandrart were engraved from drawings by White, whose portrait Sir Godfrey drew in return. Many of the portraits in Sandford's curious coronation of James II. were done from the life, as Vertue thought, by White. In 1674 he engraved the first Oxford Almanac, as he did the title-plate designed by Adr. Hennin to the History and Antiquities of that University. He also engraved Moncke's funeral. For a plate of the king of Sweden he received 50*l.* from one Mr. Sowters of Exeter. Of his own works he made no regular collection; but, when he had done a plate, he rolled up two or three proofs, and flung them into a closet, where they laid in heaps. Thus employed, for forty years together, he saved about four or five thousand pounds; and yet, by some misfortune or waste at last, he died* in indigent circumstances; and his plates, being sold to a printseller in the Poultry, †enriched the purchaser in a few years.

* HE died suddenly at his house in Bloomsbury, in 1704.

† VERTUE says the same success attended Cooper and Bowles, printsellers: a profession which Vertue thought, very justly, did not deserve to thrive beyond the laborious artists whom they employed.

As no man perhaps has exceeded Robert White in the multiplicity of English heads, it may be difficult to give a compleat catalogue of them; yet, as my author had formed a long list, it would be defrauding curious collectors if I refused to transcribe it; one would not grudge a few hours more, after the many that have been thrown away on these idle volumes. I seem to myself a door-keeper at the Temple of Fame, taking a catalogue of those who have only attempted to enter.

Edward the Black Prince, in an oval.

Ditto in armour, at length.

Edward IV. without a name, arms, or inscription. It was done for the Fædera, and placed at the reign of Henry V. but Rymer doubting if it was that king, the name was omitted. Rapin finding it there, had it copied for his first French edition. It is a profile from the whole length at St. James's, which has since appeared by Vanderdort's catalogue to be Edward IV. by Belcamp: There is also a wooden cut done temp. Eliz. which agrees with Vanderdort's account.

Charles I. after Van Vorst.

Charles II. large head, 1679.

Ditto, whole length, in robes of the garter.

Queen Anne, 1703, poorly done.

Queen Elizabeth sitting under a canopy.

The three first Edwards, and Richard II. for Brady's History of England,

James II. under a canopy, with Sancroft and Jefferies.

Another when duke of York, garter-robbs.

Another, large head, 1682.

The same, altered when king.

Mary of Este, duchess of York.

Another, whole length.

Henry duke of Gloucester, whole length.

King William and queen Mary, prefixed to Cox's History of Ireland.

Two dukes of Hamilton, in Burnet's Memoirs of that family.

George earl of Cumberland, dressed as for a tournament, a beautiful print.

Lady Mary Joliffe.

Nine small heads of the family of Rawdon. Thoresby says they were done for a MS. account of that family. I have eight of these cuts.

Robert Morrison, M. D.

Richard Meggot, dean of Winchester.

Thomas duke of Leeds, ad vivum.

Heneage, earl of Nottingham.

Seven lords justices in 1695. One plate.

Sir Edward Ward, chief baron, 1702.

Sir George Treby, ad vivum, 1694.

Patrick, earl of Strathmore, 1686.

Sir John Somers, lord keeper, 1693.

William Salmon, M. D. 1700.

Five bishops, martyrs. One plate.

Nathaniel Vincent, 1694.

Everard Maynwaringe, M. D.

Ezekiah Burton, after Mrs. Beale.

Two of John Partridge.

Sir George Ent, M. D.

Two of Samuel Pepys, of his best graving.

Two of Sir William Temple.

Joseph Perkins, A. B.

Cole, a physician. His name is only mentioned in two Latin verses under the head.

Robert South, S. T. P.

Dr. Stillingfleet, bishop of Worcester.

John Bunyan.

Two of Sir Roger Lestrangle.

Henry Purcel, after Closterman.

Count Konismark.

Simon Patrick, Bishop of Ely.

Two of Antony, earl of Shaftsbury.

George, earl of Melvil. Sir John Medina p.

James, earl of Perth, after Kneller.

Another, after Riley, titles in French. This is reckoned one of White's best. Of this lord there are prints by Faithorne, Vanderbank and White.

The seven bishops, in one plate.

A gentleman, full-bottomed wig, arms, no name.

Archbishop Tenison, from the life.

* William Camden, æt. 58.

* FOR this plate he received four pounds, which seems to have been his most common price, as appeared by the receipt-book of Chiswell, bookseller in St. Paul's church-yard. For the print of Queen Mary, done in 1694, White had four pounds ten shillings.

John Owen, D, D.

Mary countess dowager of Warwick.

Sir Alexander Temple

Susanna lady Temple

} In habits of the time of James I.

Lord chancellor Clarendon, after Lely.

John, earl of Rochester.

John, duke of Newcastle.

Robert Leighton, S. T. P, ætat. 46.

James Cooke, M. D.

George Hickes, S. T. P. from the life, 1703, one of his last works. There is another earlier.

Bishop Burnet, after Mrs. Beale.

Another, from the life.

Queen Mary of Este,

Thomas Street, judge, from the life.

John Ashton, gent. after Riley.

Mr. Fleetwood, from the life.

Benjamin Whitchot, S. T. P.

A clergyman, in his own dark hair.

A young gentleman, in full-bottomed wig, laced cravat; said to be Mr. Benj. Hewling.

Sir Edward Lutwyche, serjeant at law.

Sir Thomas Pilkington, lord mayor.

Sir Peyton Ventriss, judge, 1691.

Sir Creswell Levinz, judge.

John Overall, bishop of Norwich.

Thomas Creech, M. Sunman pinx.

Thomas Gouge, after Riley.

James Bonnel, esq.

Robert

Robert, earl of Ailesbury.

John How, V. D. M.

Dr. Antony Horneck, after Mrs. Beale.

Vera effigies Venturi Mandey, ætat. 37, 1682.

Thomas Flatman, Hayls pinx.

Sir John Cotton, 1699.

Mr. Parker of Lees, Hebrew motto and arms, but
no name.

Mr. Joseph Moone.

Four different plates of archbishop Tillotson.

John Wilkins, bishop of Chester,

Three of William Bates, S. T. P.

William Walwyn, ætat. 80.

Archbishop Sancroft.

Dr. Busby, ob. 1695.

John Fryer, M. D. from the life.

Samuel Craddock, B. D.

William Bluck, esq.

George Buchanan.

The lady Anne Clifford, countess dowager of Dor-
set and Pembroke.

William Petyt, from the life,

Sir James Turner.

Sir Robert Howard,

Dr. John Blow, from the life.

Thomas Manton, D. D.

John Boccace, from Titian.

Thomas Thynne, Esq.

Henry Wharton, A. M. after Tilson.

Cardinal

Cardinal Pole.

Sir Thomas Wentworth, earl of Strafford.

Sir George Jefferies, lord chief justice.

The same, altered all but the face.

Sir John Holt, lord chief justice.

Thomas Tryon, gent. 1703.

Effigies Authoris [Burnet of the Charter-house.]

Edmund King, M. D. There is another print of him, in mezzotinto, by R. Williams; both are fine.

Sir Henry Spelman.

Sir George Mackenzie, well engraved.

Denzill lord Holles, of Ifield,

The honourable Robert Boyle.

Sir John Hoskins, a bust on a pedestal, no name of engraver.

Anthony Tuckney, D. D.

John Scott, S. T. P.

John Aylmer, bishop of London.

Edmund Ludlow, lieutenant general.

John Flavel, 1680.

Samuel Haworth, M. D.

Philomusus, S. G. in cypher. It is Samuel Gilbert, author of the Florist's Vade Mecum.

William Sherlock, dean of St. Paul's.

Catherine of Arragon, for Burnett's History of the Reformation.

Robert Johnson, ætat. 44.

William Cockburn, M. D.

John Shower, 1700.

William

William Hunt, ætat. 28.

Mr. George Herbert, author of Poems.

A writing-master looking over his right shoulder, in his hair, laced cravat, no name.

Mary queen of Scots.

Prince Lewis of Baden.

Neophytus archbishop of Philippopolis, 1702.

Baron de Ginckle, afterwards earl of Athlone.

Sir John Marsham, æt. 80.

Sir Richard Levett, lord-mayor.

Archbishop Usher, White's name not to it, done by Tyrril. 1683.

Sir James Dalrymple of Stair, president of the court of session, poorly done from a good drawing, in India ink, by David Paton, in the possession of Sir David Dalrymple.

Henry Coley, Philomath.

Joseph Caryl.

Thomas Creech, Sunman p.

Sir Philip Warwick, after Lely.

John Edwards, S. T. B. from the life.

Monsieur de St. Evremont.

Mordecai Abbot, esq. Richardson p.

Dr. John Owen, some impressions have not his name.

Daniel Colwall, 1681.

Samuel Slater, 1692.

Sir Thomas Brown, M. D.

Five Kentish gentlemen, petitioners, one plate.

Dr.

Dr. Joseph Beaumont, master of Peter-house.

Lord chief justice Coke.

John Sharp, archbishop of York.

Timothy Cruso, V. D. M.

John Sowter, merchant of Exeter; he had been in Sweden, and bespoke the plate of the king of Sweden mentioned above.

Sir John Nisbet, of Dirleton, one of the senators of the college of justice in Scotland.

Archibald first duke of Argyle, titles in Latin.

Queen Mary II. done after her death.

John Selden.

Countess of Arundel, in mezzotinto, the only print he did in that way.*

Sir Tomas Nott, from the life.

Prince Rupert, after Kneller.

Walter Chetwynd, esq. from the life.

Sir John Fenwick, after Wissing.

Thomas Deane of Freefolk.

James II. star and garter crowned.

James Cooke, M. D. ætat. 64.

Another, ætat. 71.

William Leybourn, from the life. Fol. 2.

Another, quarto.

Edward Hatton, M. D.

John Rawlett, B. D.

* So Vertue thought, but there is another of Dr. Briggs.

Sir Geoffry Palmer, attorney-general.

Sir Herbert Perrot,

Jeremy Collier, 1701.

William Burkit, A. M. 1703.

Archbishop Sharpe.

Charles III. king of Spain, begun by R. White, just before his death, finished by his son G. White, whose name is to it.

Sir Edward Dering, 1687.

Patrick earl of Marchmont.

John Harris, D. D. begun by the father, and finished by the son.

Thomas Weston, writing-master.

A man's head, 1677, with the signs of the zodiac round him.

Frederic Augustus king of Poland, 1696.

Charles XI. king of Sweden, 1683.

Alexander Carencross, bishop of Glasgow.

Reverend Matthew Pole.

Crescentius Mather, S. T. P.

A man's head, in a laced cap, long beard; said to be Sir Alexander Gibson, of Durie, one of the senators of the college of justice in Scotland.

Sir Patrick Lyon, from the life.

Bibye Lake and Mary Lake, oval heads, in one plate.

Robert Sparke, B. D.

John Vaughan, chief justice of the common pleas.

John Brown, surgeon.

A bishop's head, [doctor Taylor.]

Joshua Barnes, Greek inscription.

Captain William Bedloe.

Mrs. Aphra Behn.

Richard Baxter, ætat. 55.

Sir Robert Gotton.

David Clarkson, minister, after Mrs. Beale.

Samuel Clarke, from the life.

John Cleveland, without White's name.

Stephen Charnock, B. D.

William Cookson.

John Collins, S. T. P.

Prance and Dugdale, two plates.

Elias Keach.

Captain Robert Knox.

Daniel Kendrick, physician.

George Moncke, duke of Albemarle.

Richard Morton, M. D.

Milton, after Faithorne's print.

Sir John Pettus.

Sir Paul Ricaut.

John Rushworth, esq.

George Stradling, S. T. P.

James II. with his dying expressions.

John Lightfoot, S. T. P.

Thomas Willis, M. D.

Rev. Philip Henry.

Sir William Ashurst, lord-mayor.

Mr. Edmund Trench.

Sir Robert Wright, lord chief justice.

Sir Nathan Wright, lord-keeper.

Thomas Wadsworth, M. A.

Archbishop Whitgift.

James Janeway, without White's name.

Thomas Barlow, bishop of Lincoln.

The seven counsellors for the seven bishops.

Princess Anne of Denmark.

Two of John Ayres,

A gentleman, half-length, laced ruff, black habit, white gloves in his right hand; in his left, cloak and sword.

Another in a long wig, with a death's head.

A man's head, the other part a skeleton.

Another in a long wig and laced cravat, place left for arms; without White's name.

Another, in his hair, broad band, cloak, in his right hand a book, other books behind.

GEORGE WHITE,

SON of Robert, finished some of his father's plates, and engraved others himself; but chiefly practised in mezzotinto, in which he succeeded, and had sometimes twenty guineas for a plate. His best, I think, are of Sir Richard Blackmore, and Sylvester Petyt; the latter remarkably fine. He also painted in oil, and more frequently in miniature. One of his first large heads, in his father's manner, was of James Gardiner, bishop of

Lincoln: He was alive so late as the year 1731, when a print by him of bishop Weston is dated.

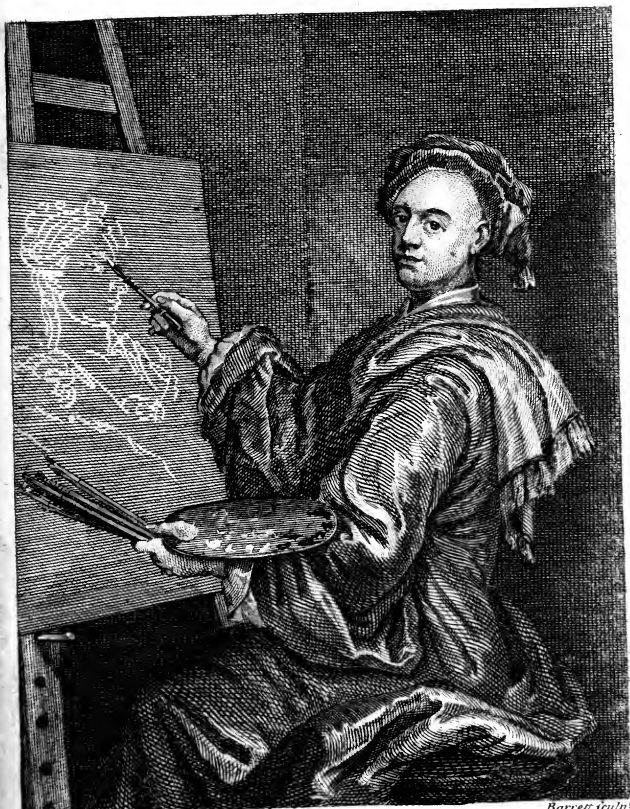
ARTHUR SOLY

1683 } WAS much employed by Robert White,
 who drew his head in black lead, which was
 engraved in 1683. Himself did prints of Richard
 Baxter and Tobias Crisp.

HAMLET WINSTANLEY.

Learned to draw under the Knellers, being designed for a painter, and from thence went to Italy; but, on his return seems to have addicted himself to engraving. He etched and published the earl of Derby's collection of pictures, as his father Henry had done, several views of Audley-inn, which he dedicated to James II. that building being then a *royal palace: he added.

* It had been purchased by the crown, but much of the money not being paid, king William returned it to the family; but bought as much



Je Ipse pinx.

Barrett, sculp.

Hamlet Winstanley

added too an inscription in honour of Sir Christopher Wren. This set of prints is very scarce; the plates are reserved by the descendants of the earls of Suffolk. Henry was clerk of the works at Audley-inn, in 1694; and, in 1700, clerk of the works at Newmarket. It was this artist, I believe, who had a † house near Audley-inn, at Littlebury; where were several mechanic tricks to surprize the populace, and known by the name of Winstanley's wonders. These childish contrivances, I suppose he learned in Italy, where they do not let their religion monopolize all kind of legerdemain, In the Villa Borghese at Rome, amidst emperors, heroes, and philosophers, I have seen a puppet-show, in a box, that turned like a squirrel's rolling-cage; in the same palace was the noble statue of Seneca dying in the bath, and a devil that started out of a clock-case, as you entered the chamber. There is a print of James earl of Derby, from a painting by Hamlet Winstanley, another of Peploe bishop of Chester, and his own head by himself. The two last were executed by Faber. Winstanley, the father, was projector and builder of the Eddystone lighthouse, and was killed by the fall of it



much tapestry there as cost him 4500*l*. It is remarkable that in the church of Walden, which is beautifully light and striking, is still preserved, very fresh, the achievement of the memorable Frances countess of Essex and Somerset.

† THERE is a large print of that house, as an advertisement for a subscription to a set of prints of houses and seats.

in a great storm. *Hamlet Winstanley's collection of copper-plates and prints were sold by auction, at Essex-house, March 18, 1762. Among them were his etchings from lord Derby's pictures, and the cupola of St. Paul's, after Thornhill.

BURNFORD

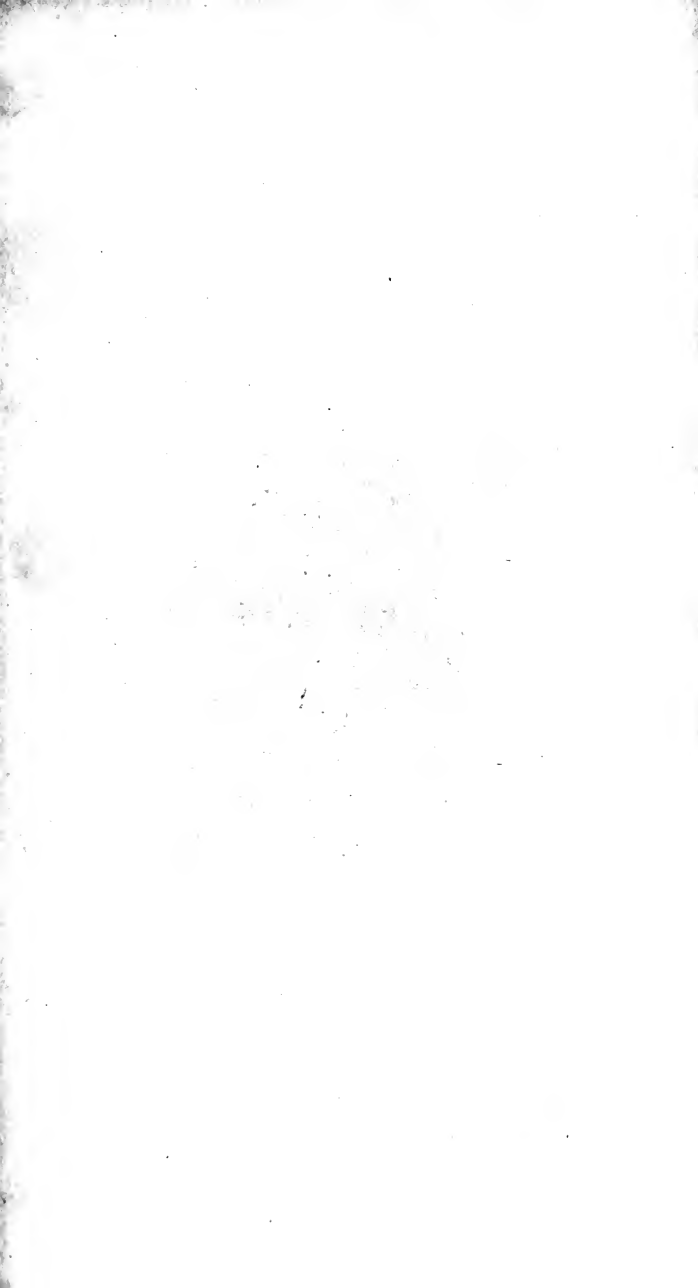
1681 } Is known only by a print of William Salmon,
 chymist, 1681.

ISAAC OLIVER,

A NAME that can never be omitted, when it occurs in any branch of the arts, was, I suppose, the same person with the glass-painter; whom I have mentioned in my second volume, and is found to two prints; the first, of James II. the other of lord chancellor Jefferies, who is there stiled earl of Flint; a title which none of our historians mention to have been given to, or designed for him.

* THIS article is not in its proper period of time, as relating to the son, but rightly placed with regard to the father. In a former edition I had confounded them together.

JOHN





Barrett sculp

William Elder





Barrett sculp.

John Sturt.

JOHN DRAPENTIERE

1691 } ETCHED prints of Benjamin Keach, Daniel
Burgess, 1691, Sir James Dyer, and J. Todd.

WILLIAM ELDER

WAS cotemporary with Robert White; and a Scotchman. Vertue had seen some writing graved by him in a book in 1681. He made a print of himself in a fur cap, and another in a wig. His best work was a print of Ben Johnson. His other things are, heads of Pythagoras; Dr. Mayern; John Ray; Dr. Morton; archbishop Sancroft; George Parker; Charles Snell, writing-master; admiral Russel; and judge Pollexfen.

JOHN STURT

WAS born April 6, 1658, and at the age of seventeen was put apprentice to Robert White, and did several prints, but of no great merit. However he was exceedingly

ceedingly admired by Mr. Thoresby,* who in his museum had the Lord's prayer engraved by Sturt, in the compass of a silver penny; the ten commandments, &c. in the size of a medal; and the gospel of St. Matthew engraved in octavo. Sturt's capital work was his Common-prayer-book, published by subscription in 1717: it is all engraven very neatly, on silver plates, in two columns, with borders round each plate; small histories at top, and initial letters. It is a large octavo, and contains one hundred and sixty-six plates, besides twenty-two at the beginning; which consist of the dedication, table, preface, calendar, names of subscribers, &c. Prefixed is a bust of George I. in a round; and facing it those of the prince and princess of Wales. On the king's bust are engraven the Lord's prayer, creed, commandments, prayers for the royal family, and the 21st psalm, but so small as not to be legible without a magnifying glass. He also engraved a Companion to the Altar, on plates of the same size, and a set of fifty-five historic cuts, for the Common-prayer-book, in small octavo. He copied faithfully, as may be seen by the English translation of Pozzo's Perspective, published by James, in folio. Sturt, grown old and poor, had a place offered him in the charter-house, which he refused, and died about the age of seventy-two. He had

* *DUCAT. Leod.* 498, 513. Mr. Thoresby mentions two other engravers, Mr. Robert Jackson, and Mr. Francis Bragge.

received near 500*l.* of Mr. James Anderson, of Edinburgh, to grave plates for his fine book of Scottish Records, &c. but did not live to compleat them.

Mr. LUTTERELL

WAS bred at New-inn, but having a disposition to drawing, took to crayons and abandoned the law. Having a mechanic head, and observing the applause given to the new art of mezzotinto, he set himself to discover the secret, for so it was still kept. His first invention for laying the grounds was by a roller, which succeeded pretty well, but not to his content; that method being neither so sharp nor casting as the true way. Upon this he persuaded his friend Lloyd, who kept a print-shop in Salisbury-street, in the Strand, to bribe one Blois, who used to lay grounds for Blooteling, and was then going to Holland, to discover the mystery. The profits were to be divided; Lutterel scraping, and Lloyd selling the prints. Forty shillings purchased the secret; but, when purchased, Lloyd would not communicate it to Lutterel, on which they quarrelled. In the Interim

ISAAC BECKET,*

THEN apprentice to a callico-printer, visiting Lutterel, caught the passion of learning mezzotinto; and hearing that Lloyd was possessed of the secret, and being forced to absent himself from his business, upon an intrigue, had recourse to Lloyd; who, though master of the arcanum, was not capable of putting it in execution. Becket offered his service, was instructed in the use of the chisel, and entered into articles of working for Lloyd. Lutterel, in the mean time, pursued his old method; and published a print of a woman blowing out a candle backwards, which sold mightily. Soon after he got acquainted with Vansomer, and from him learned the whole process. Becket fell again into the same trouble, and, Lutterel assisting him, they became intimate; but Becket, marrying a woman of fortune, set up for himself, and Lutterel did many heads for him, being more expeditious and drawing better than Becket; but they were often finished by the latter. Lutterel's best print was a portrait of Le Piper, the painter; few of his works have his name to them. He was the first that laid grounds on copper† for crayons, a method af-

* BORN in Kent, 1653.

† SOME of Lutterel's works, in this manner, are in queen Caroline's closet, at Kensington.



Barrett sculp :

Isaac Becket.



terwards practised by Faithorne. One of Becket's best is a print of a lady Williams, whole length. I have run these lives into one another, finding them blended by Vertue, and naturally connected.

I HAVE now carried this work down to the year 1700. If the art did not make great improvements after that period, at least it was enlarged, and not so restricted to portraits. Historic subjects came into vogue too. If no great matter was performed, that age did not deserve so much reproach as we do. Few good pictures were then imported. How many noble collections have been formed since, and yet how few prints appear of intrinsic merit! I have mentioned those of Mr. Strange, which are worthy of any country, and of the masters he has imitated. Mac Ardell has done a few in mezzotinto, that show what that branch is capable of; but our collections are still far from being exhausted: and yet I do not forget how many beautiful landscapes of Claud Lorrain, and Gaspar Poussin, we owe to the late Mr. Pond. Nor is this wholly the fault of artists; if the public would neglect whatever is not worthy of their country, and of its riches; nor pay great prices for hasty performances, it is not credible that we can want either the genius or industry of the French, though hitherto their prints, in general, are as much better than ours, as their prices are more reasonable.

THE end of king William's reign was illustrated by a genius of singular merit in his way.

Mr. JOHN SMITH.

1700 } THE best mezzotinter that has appeared,
 who united softness with strength, and finishing
 with freedom. To posterity, perhaps, his prints will
 carry an idea of something burlesque; perukes of out-
 rageous length, flowing over suits of armour, compose
 wonderful habits. It is equally strange, that fashion
 could introduce the one, and establish the practice of
 representing the other, when it was out of fashion.
 Smith excelled in exhibiting both as he found them in
 the portraits of Kneller, who was less happy in what
 he substituted to armour. In the kit-cat-club, he has
 poured full-bottoms chiefly over night-gowns; if those
 streams of hair were incommode in a battle, I know
 nothing they were adapted to, that can be done in a
 night-gown.

I find little account of Smith's life, except that he
 served his time with one Tillet, a painter in Moorfields,
 and that as soon as he became his own master, he ap-
 plied to Becket, and learned from him the secret of
 mezzotinto; and, being farther instructed by *Vander
 Vaart, was taken to work in Sir Godfrey's house; and,
 as he was to be the publisher of that master's works,
 no doubt received considerable hints from him, which

* See an account of Vander Vaart in the third volume of this work.
 he

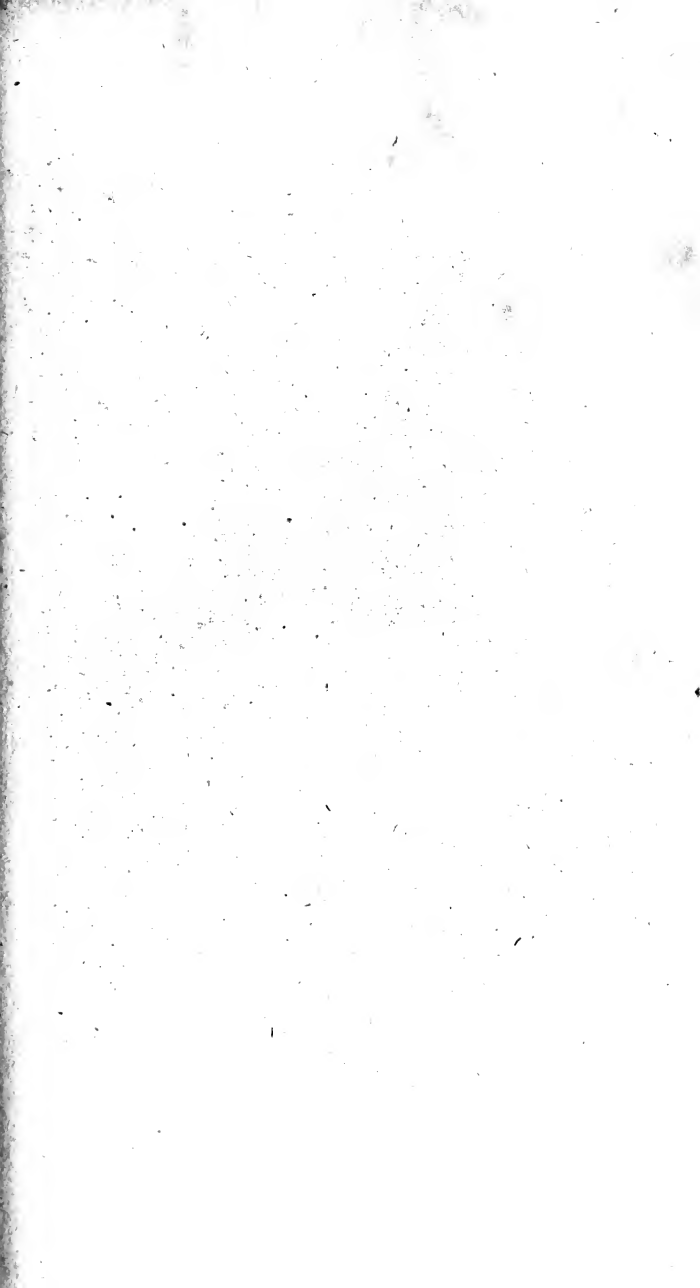
he amply re-paid. Vertue, who was less diligent in his inquiries after the works of mezzotinters, has left no regular catalogue of Smith's works; nor, as they are so common, shall I attempt one. This list is already swelled to too large a size; and I shall forbear particularizing the prints of those that are to follow, which being of so fresh a date cannot be scarce. Smith had composed two large volumes, with proofs of his own plates, which I have seen in his hands; he asked 50*l.* for them: what became of them I know not.* His finest works are, duke Schomberg on horseback; that duke's son and successor, Maynard; the earls of Pembroke, Dorset, and Albemarle; three plates, with two figures in each, of young persons or children, in which he shone; William Austruther; Thomas Gill; William Cowper; Gibbons and his wife; queen Anne; duke of Gloucester, whole length, with a flower-pot; duke of Ormond; a very curious one of queen Mary in a high head, fan and gloves; earl of Godolphin; the duchess of Ormond, whole length, with a black; and Sir George Rooke. There is a print by him of James II. with an anchor, but no inscription; which, not being finished when the king went away, is so scarce, that I have known it sold for above a guinea. Besides portraits, Smith performed many historic pieces, as the Loves of the Gods, from Titian, at Blenheim,

I AM told they were in the possession of Mr. Spencer, miniature-painter, and are now in his widow's.

in ten plates; Venus standing in a shell, from a picture by Corregio, that was at Buckingham-house; Venus and Cupid on a couch, a Satyr and woman, after Lucca Jordano; and many more, of which perhaps the most delicate is a Holy Family, with angels, after Carlo Maratti. There is a print of himself, after Sir Godfrey Kneller.

SIMON GRIBELIN

1707 } WAS born at Blois in 1661, and came to
 } England about 1680; but it was above twenty
 years before he was noticed. The first work that raised
 his reputation was the tent of Darius, published in 1707.
 This was followed by a set of Cartoons; their success
 was very great, having never been completely engraved
 before; but they were in too small a volume, nor had
 Gribelin any thing of greatness in his manner or capa-
 city: His works have no more merit than finicalness,
 and that not in perfection, can give them. He after-
 wards published six historic pieces, from pictures in
 the royal collection at Kensington, and the cieling of
 the banqueting-house; but none of his plates give any
 idea of the style of the masters they copied. His
 prints, at best, are neat memorandums. He executed
 a great





Barrett, sculp.

Lerigny.

a great number of small plates on gold, silver and copper; chiefly for books, but was fittest to engrave patterns for goldsmith's work. I have a thick quarto collected by himself, of all his small plates, which was sold by his son after his decease; which happened, without any previous sickness, in Long acre. He caught cold by going to see the king in the house of lords; fell ill that night, continued so next day, and died the third, aged 72. He left a son and daughter: The son graved in his father's manner, and went to Turkey in the retinue of the earl of Kinnoul; to draw prospects, but returned in about two years. Gribelin, the father, engraved some portraits; as duke Schomberg, Sir William Dawes, and a small whole length of the earl of Shaftsbury for the characteristics.

Sir NICHOLAS DORIGNY,

BORN in France, was son of Michael Dorigny, by a daughter of Vouet, the painter. His father dying while he was very young, he was brought up to the study of the law, which he pursued till about thirty years of age; when being examined, in order to be admitted to plead, the judge finding him very difficult of hearing, advised him to relinquish a profession, to
which

which one of his senses was so ill adapted, He took the advice, and having a brother a painter at Rome, determined to embrace the same occupation; and shut himself up for a year to practise drawing, for which he probably had better talents than for the law; since he could sufficiently ground himself in the latter in a twelvemonth. Repairing to Rome, and receiving instructions from his brother, he followed painting for some years; when, having acquired great freedom of hand, he was advised to try etching. Being of a flexile disposition, or uncommonly observant of advice, he turned to etching, and practised that for some more years; when, looking into the works of Audran, he found he had been in a wrong method, and took up the manner of the latter, which he pursued for ten years—we are at least got to the fiftieth year of his age, if Vertue's memory or his own did not fail him, for Vertue received this account from himself. He had now done many plates, and lastly the gallery of Cupid and Psyche after Raphael—when a new difficulty struck him. Not having learned the handling and right use of the graver, he despaired of attaining the harmony and perfection at which he aimed—and at once abandoning engraving he returned to his pencils—a word from a friend would have thrown him back to the law—however, after two months, he was persuaded to apply to the graver; and, receiving some hints from one that used to engrave the writing under his plates, he conquered that difficulty too, and began with a set of planets.

Mercury.

Mercury, his first, succeeded so well, that he engraved four large pictures with oval tops, and from thence proceeded to Raphael's transfiguration, which raised his reputation above all the masters of that time.

1711 } AT Rome he became known to several Englishmen of rank, who persuaded him to come to England and engrave the Cartoons. He arrived in June, 1711, but did not begin his drawings till the Easter following, the intervening time being spent in raising a fund for his work. At first it was proposed that the plates should be engraven at the queen's expence; and to be given as presents to the nobility, foreign princes, and ministers. Lord-treasurer Oxford was much his friend; but Dorigny demanding four or five thousand pounds, put a stop to that plan; yet the queen gave him an apartment at Hampton-court, with necessary perquisites.

THE work however was undertaken by subscription at four guineas a set. Yet the labour seeming too heavy for one hand, Dorigny sent to Paris for assistance, who were Charles Dupuis and Dubosc, who differed with him in two or three years, before the plates were more than half done. What relates farther to those engravers will follow hereafter.

APRIL 1, 1719. Sir Nicholas presented to king George I. two compleat sets of the Cartoons, and a set each to the prince and princess. The king gave him a purse of 100 guineas, and the prince a gold medal. The duke of Devonshire, of whom he had

borrowed 400*l.* remitted to him the interest of four years; and in the following year procured him to be knighted by the king. He painted some portraits here, not with much success in likeness, and his eyes beginning to fail, he retired to France in 1724. His collection of drawings had been sold before in 1723. Among them were some after Dominichino and Guercino, and one after Daniel de Volterra, which Vertue preferred to all his works. There were an * hundred and four heads, hands and feet, traced off from the Cartoons. While he was making drawings of the Cartoons, a person in London offered him 200*l.* for them; but he would not conclude any agreement till the plates were finished. They were sold at his auction for 52 guineas. The total amount of his drawings came to 320*l.* His whole number of plates large and small was 153.

CHARLES DUPUIS,

BESIDES part of the Cartoons, engraved some plates of the story of Charles I. but differing with Dorigny, and the climate not agreeing with him, he returned to Paris, where he died suddenly in 1743. A younger brother

THESE were sold in one lot for 74*l.* separately afterwards for 102*l.*

of

of his came over, and did some plates, but returned soon, finding greater encouragement at home.

CLAUDE DUBOSC

QUITTED Dorigny at the same time with Dupuis, but settled here, and undertook to engrave the Cartoons* for printsellers. His next engagement was a set of the duke of Marlborough's battles, to be performed in two years, for fourscore pounds a plate; having no aid but Du Guernier, who had been in England for some years, and who was chiefly employed in etching frontispieces for books and plays; but that help not being sufficient, Dubosc sent to Paris for † Beauvais and Baron, who assisted him to compleat the work, in 1717. He afterwards took a shop and sold prints. Picart having published his religious ceremonies in 1733, Dubosc undertook to give that work in English, and brought over Gravelot and Scotin to carry it on; it came out weekly by subscription. Himself did a plate from the fine picture of Scipio's Continnence by Nicolo Poussin at Houghton. His Portrait was drawn by Smybert.

* ONE Epicriere, and Baron assisted him.

† OF this man I find no other Account.

LEWIS DU GUERNIER

1708 } STUDIED under Chatillon at Paris, and came to England in 1708, but with very moderate talents, though he was reckoned to improve much here by drawing in the academy, which was then frequented, though established only by private contributions among the artists. Du Guernier was chosen director of it, and continued so to his death, which was occasioned by the small-pox, Sept. 19, 1716, when he was but thirty-nine years old. His chief business was engraving frontispieces for plays, and such small histories. His share in the plates of the duke of Marlborough's battles has been mentioned. At the instance of lord Halifax he did a large print of Lot and his two daughters, from Michael Angelo di Caravaggio, and two ample heads of the duke and duchess of Queensberry.

 GEORGE BICKHAM,

1709 } COTEMPORARY with the last, engraved a few heads, as Sir Isaac Newton's, and bishop Blackall's; a folio sheet with six writing-masters, one of whom, George Shelly, he engraved also from the
 life,

life, 1709, and many other works. He retired to Richmond, and in May 1767, being then living, sold part of his plates and stock in trade by auction.

S. COIGNARD,

A NAME that I find only to a print of Dryden, after Kneller. V. Ames, p. 52.

T. JOHNSON,

AN artist as obscure as the preceding, graved a print of Bullock the comedian from the life.

JOHN KIP*

BORN at Amsterdam, arrived here not long after the Revolution. He did a great number of plates, and very indifferently, of the palaces and seats in this king-

THERE had been before a William Kip, who engraved some triumphal arches, 1603.

dom.

dom. They were first drawn by one Leonard Knyff, his countryman, who also painted fowls, dogs, &c. and dealt in pictures. The latter died in Westminster 1721, aged between 60 and 70, having been many years in England. His pictures, which were not extraordinary, were sold in 1723. Kip engraved an inside view of the Danish church built by Cibber, and died at near 70 years of age, in 1722, in a place called Long-ditch Westminster. He left a daughter whom he had brought up to painting.

GEORGE KING

DID plates of the lady Falconberg, and of Mrs. Elizabeth Thomas. Another of his name, Daniel King, who* published the Vale Royal of England, drew and engraved the plate of the cathedral at Chester, and several other views in the same book. His manner resembles Hollar's.

* Daniel King wrote *Miniature, or the Art of Limning*, dedicated to Mrs. Mary Fairfax, daughter of lord Fairfax, afterwards duchess of Buckingham. It was MS. in the collection of Thoresby, and at his sale was purchased by Mr. Scott, of Crown-court, Westminster.

S. NICHOLS,

HIS prints, mentioned by Ames, are of James Owen, and a woman called Yorkshire Nan. Some of these men seem to have been below Vertue's notice, and consequently are only mentioned here, that I may not seem to have overlooked them. Indeed, though Vertue thought that the art raised its head a little after the arrival of Dorigny, I find very few, except himself, who can pass for tolerable masters.

JOSEPH SIMPSON

WAS very low in his profession, cutting arms on pewter plates ; till, having studied in the academy, he was employed by Tillemans on a plate of Newmarket, to which he was permitted to put his name ; and which, though it did not please the painter, served to make Simpson known. . He had a son of both his names, of whom he had conceived extraordinary hopes, but who died in 1736, without having attained much excellence.

PETER

PETER VAN GUNST

1713 } WAS not in England himself, but engraved
 the set of whole lengths after Vandyck.
 *Houbraken came from Holland in 1713 to make the
 drawings, for each of which he received one hundred
 guilders. The persons who employed him were Mr.
 Cock. Mr. Comyns, and the late well-known Mr.
 Swinny, formerly director of the theatre. Van
 Gunst had a son who was twice in England, but staid
 not long.

ROBERT, OR, ROGER WILLIAMS,

A WELSHMAN, was, I believe, senior to many I have
 mentioned. He worked only in mezzotinto, in which
 he had good success. His print of Sir Richard Black-
 more is uncommonly fine. He contracted a great
 lameness from a sprain, for which he had his leg cut
 off, and lived many years afterwards.

* I BELIEVE this was not Houbraken the engraver, but a painter of
 that Name, who gave the designs for a History of the Bible.

W. WIL-

W. WILSON

DID a mezzotinto of lady Newburgh, lord Lansdown's Myra.

MICHAEL VANDERGUTCH

OF Antwerp, was scholar of one Boutats, and master of Vertue, who was told by him that Boutats had four daughters and twenty sons, of whom twelve were engravers; and that one of them, Philip, had twelve sons, four of whom were engravers. Vandergutch's own family, though not so numerous, has been alike dedicated to the art. When Michael arrived here, does not appear. He practised chiefly on anatomic figures; but sometimes did other things, as a large print of the royal navy, on a sheet and half, designed by one Baston. His master-piece was reckoned a print of Mr. Savage. He was much afflicted with the gout, and died Oct. 16, 1725, aged 65, at his house in Bloomsbury, and was buried in St. Giles's. He left two sons; Gerard, the second son, now living,* and

* He sold pictures, and died in Great Brook-street, London, March 18, 1776, aged 80.

JOHN VANDERGUTCH,

WHO was born in 1697. He learned to draw of Cheron, and of his father to engrave; but chiefly practised etching, which he sometimes mixed with the other. He studied too in the academy. His six academic figures after Cheron were admired; and he is much commended by Cheselden in the preface to his *Osteology*, in the prints of which he had much share, as he had in the plates from Sir James Thornhill's cupola of St. Paul's. There is a print by him from Poussin's picture of Tancred and Erminia.

 CLAUD DAVID

OF Burgundy, published a print from the model of a fountain, with the statues of queen Anne, the duke of Marlborough on horseback, and several river gods, which was proposed to be erected at the conduit in Cheapside. Under the print; *Opus equitis Claudii David, comitatus Burgundiæ.*

BERNARD

CHEREAU, junior,

CAME over by invitation from Dubosc, being brother of a famous engraver of that name at Paris, whose manner he imitated. He executed a profile of George I. which was much liked: but asking extravagant prices, he found small encouragement, and returned home.

BERNARD LENS

WAS son of a painter of the same names, who died Feb. 5, 1708, aged 77, and was buried in St. Bride's. He left four or five MSS. volumes of collections on divinity. His son, the subject of this article, was a mezzotinto scraper, and drawing-master; sometimes etched, and drew for Sturt and other engravers. He copied the Judgment of Paris in mezzotinto from Sir Peter Lely, and did a multitude of small prints in the same way, chiefly histories and landscapes, and drew several views in England, in Indian ink. He died April 28, 1725, aged 66. His son was the incomparable painter in water-colours, Bernard Lens, whose copies from Rubens, Vandyck, and many other great masters, have all the merit of the originals, except

what they deserve too, duration. He was drawing-master to the duke of Cumberland and the princesses Mary and Louisa, and to one whom nothing but gratitude would excuse my joining with such names, the author of this work; my chief reason for it, is to bear testimony to the virtues and integrity* of so good a man, as well as an excellent artist. He died at Knightsbridge, whither he had retired, after selling his collection. He left three sons; the eldest was a clerk in my office at the Exchequer; the two youngest, ingenious painters in miniature.

SAMUEL MOORE

OF the Custom-house, drew and etched many works with great labour. He first made a medley of several things, drawn, written, and painted; one he presented to Sir Robert Harley, speaker of the House of Commons, afterwards earl of Oxford; it was an imitation of several sorts of prints.

* ONCE when he was drawing a lady's picture in the dress of the queen of Scots, she said to him, "But, Mr. Lens, you have not made me like the queen of Scots." "No, madam, if God Almighty had made your ladyship like her, I would." This Bernard etched two or three little drawing-books of landscape.

————— SCOTIN,

 S C O T I N,

No eminent artist, as appears by his print from Vandyck's *Bellisarius* at Chiswick. If the two fine pictures on this subject are compared, it must not be by setting Scotius's near Mr. Strange's. To weigh the merits of Salvator and Vandyck impartially, Mr. Strange should engrave both; I mean, to judge how each has delivered the passions; in which decision we should not be diverted by the colouring. Indeed, one would suppose that Vandyck had seen Salvator's performance; and, despairing to exceed him in the principal figure, had transferred his art, and our attention, to the young soldier. Salvator's *Bellisarius* reflects on his own fortune; Vandyck's warrior moralizes on the instability of glory! One asks one's self which is more touching, to behold how a great man feels adversity, or how a young mind is struck with what may be the catastrophe of ambition?

 Mr. E N G L I S H

1718 } OF Mortlack, who died in 1718, etched
 a print of Christ and the disciples at Emmaus,
 after Titian,

HENRY

HENRY HULSBERG,

BORN at Amsterdam, did prints of Sir Bulstrode Whitlock, Robert Warren, A. M. and Joseph Warder, a physician; some of the plates in the Vitruvius Britannicus; a large view of St. Peter's Church at Rome, &c. and a head of Aaron Hill, for his History of the Ottoman Empire, fol. 1711. After a paralytic illness of two years, he died in 1729, and was buried in the Lutheran church of the Savoy, of which he had been warden, and by which community and by a Dutch club he had been supported, after he became incapable of business.

JOHN FABER,

BORN in Holland, drew many pictures from the life on *velom with a pen, and scraped several mezzotintos, both from paintings and from nature. His most considerable works, and those not excellent, were portraits of the founders of colleges at Oxford and Cambridge. He died at Bristol, in May 1721. His son,

* VERTUE had seen one of these small heads, inscribed J. Faber delin. in Graven Hage, 1692.

JOHN

JOHN FABER junr.

SURPASSED his father by far, and was the next mezzotinter in merit to Smith. He was born in Holland, but brought to England, at three years old. His first instructions he received from his father; afterwards he studied in Vanderbank's academy. He executed a prodigious number of portraits, some of which are bold, free and beautiful. To him we owe the kit-cat-club, the beauties at Hampton-court, and have reason to wish that we had the same obligations to him for those at Windsor, and of the admirals at Hampton-court. He died of the gout, very few years ago, at his house in Bloomsbury. His widow married Mr. Smith, a lawyer.

EDWARD KIRKALL,

SON of a lock-smith, was born at Sheffield in Yorkshire, where he attained the rudiments of drawing, which however were long before they arrived at any perfection. He came to London, and for some time supported himself by graving arms, stamps, ornaments, and

and cuts for books.* The latter gained him an immortality, which with all his succeeding merit he perhaps would have missed, if his happening to engrave the portrait of a lady Duncce had not introduced him to the remarks of Mr. Pope, who describes her

With flow'rs and fruit by bounteous Kirkall drest.

At length, drawing in the academy, and making some attempts in chiaro scuro, he discovered a new method of printing, composed of etching, mezzotinto and wooden stamps, and with these blended arts he formed a style, that has more tints than ancient wooden cuts, resembles drawings, and by the addition of mezzotinto, softens the shades on the outlines, and more insensibly and agreeably melts the impression of the wooden stamps, which give the tincture to the paper and the shades together. He performed several prints in this manner, and did great justice to the drawing and expression of the masters he imitated, This invention, for one may call it so, had much success, much applause, no imitators.—I suppose it is too laborious, and too tedious. In an opulent country where there is great facility of getting money, it is seldom got by merit. Our artists are in too much hurry to gain it, or deserve it.

* IN 1725 he did the cuts for the new edition of Inigo Jones's Stonehenge.

JAMES CHRISTOPHER LE BLON,

ANOTHER inventor in an age which however has not been allotted any eminent rank in the history of arts. He naturally follows Kirkall, as there was some analogy in their pursuits. The former, if I may say so, attempted to print drawings, the latter to print paintings. He was a Fleming, and very far from young when I knew him, but of surprizing vivacity and volubility, and with a head admirably mechanic; but an universal projector, and with, at least, one of the qualities that attend that vocation, either a dupe or a cheat; I think the former, though, as most of his projects ended in the air, the sufferers believed the latter. As he was much an enthusiast, perhaps, like most enthusiasts, he was both one and t'other.

HE discovered a method of giving colour to mezzotinto, and perfected many large pictures, which may be allowed very tolerable copies of the best masters. Thus far his visions were realized. He distributed them by a kind of lottery, but the subscribers did not find their prizes much valued. Yet surely the art was worth improving, at least, in a country so fond of portraits. Le Blon's method of mezzotinto, at least, adds the resemblance of colour.

He had another merit to the public, with which few inventors begin; he communicated his secret, in a thin

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quarto,

quarto, in French and English, intituled, "Coloritto, or, the Harmony of colouring in Painting, reducing to Mechanical Practice under easy Precepts and infallible Rules." Dedicated to Sir Robert Walpole. In the preface he says that he was executing anatomic figures for Monsieur St. Andrè. Some heads coloured progressively, according to the several gradations, bear witness to the success and beauty of his invention. In 1732 he published a treatise on Ideal Beauty, or Le Beau Ideal, dedicated to lady Walpole. It was translated from the original French of Lambert Hermanson Ten Kate.

He afterwards set up a project for copying the cartoons in tapestry, and made some very fine drawings for that purpose. Houses were built, and looms erected, in the Mulberry-ground at Chelsea; but either the expence was precipitated too fast, or contributions did not arrive fast enough: The bubble burst, several suffered, and Le Blon was heard of no more.*

JOHN SIMON

WAS born in Normandy, and came over some years before the death of Smith, who disagreeing with Sir

* It is said that he died in an hospital at Paris, in 1740.

Godfrey Kneller, Simon was employed by him to copy his pictures in mezzotinto, which he did, and from other masters, with good success. He was not so free in his manner as Smith, but now and then approached very near to that capital artist, as may be seen in his plates of Henry Rouvigny, earl of Galway, of earl Cadogan, and particularly of lord Cutts, in armour, with a truncheon. Simon died about the year 1755. His collection of prints were sold by auction at Darres's print-shop in Piccadilly, over against Coventry-street, Nov. 3d, 1761.

L. B O I T A R D

WAS a Frenchman, and very neat workman. He engraved chiefly for books, and was employed by Dr. Woodward, by Dr. Douglas on anatomic figures, and by Dr. Meade. He engraved a large print of the rotunda after Paolo Panini, and the plates for Mr. Spence's Polymetis. He married an Englishwoman, and left a son and a daughter, Boitard's father, who went often to Holland to purchase curiosities for Dr. Meade, drew with the pen, in the manner of Le Fage, and often set his name to his drawings, with the time he had employed on them; which sometimes, even for large pieces, did not exceed fifteen minutes. Showing one of

his designs to Dorigny, and boasting of this expedition, Sir Nicholas told him he should have thought a man of his vivacity might have executed two such in the time.

B. B A R O N,

1725 } BROUGHT over, as has been said, by Dubosc, with whom he broke and went to law, on the plates for the story of Ulysses, engraven from the designs of Rubens, in the collection of Dr. Meade, but they were reconciled, and went to Paris together in 1729, where Baron engraved a plate from Watteau, and engaged to do another from Titian, in the king's collection, for Monsieur Crozat, for which he was to receive 60*l.* sterling. While at Paris, they both sat to Vanloo. Baron has executed a great number of works, a few portraits, and some considerable pictures after the best masters; as the family of Cornaro at Northumberland-house; Vandyck's family of the earl of Pembroke at Wilton; Henry VIII. giving the charter to the company of surgeons; the equestrian figure of Charles I. by Vandyck, at Kensington; its companion, the king, queen, and two children; and king William on horseback, with emblematical figures, at Hampton-court. His last considerable work was the family of Nassau, by Vandyck, at the earl of Cowper's. Baron died in Panton-square, Piccadilly, Jan. 24th, 1762.

HENRY

HENRY GRAVELOT

WAS not much known as an engraver, but was an excellent draughtsman, and drew designs for ornaments, in great taste, and was a faithful copyist of ancient buildings, tombs, and prospects; for which he was constantly employed by the artists in London. He drew the monument of kings for Vertue, and gave the designs, where invention was necessary, for Pine's plates of the tapestry in the House of Lords. He had been in Canada, as secretary to the governor; but the climate disagreeing with him, he returned to France, whence he was invited over by Dubosc. He was for some time employed in Gloucestershire, drawing churches and antiquities. Vertue compares his neat manner to Picart; and owns that, in composition and design, he even excelled his favourite Hollar. He sometimes attempted painting small histories and conversations. Of his gravings are the prints to Sir Thomas Hanmer's edition of Shakespear, and many of them he designed; but it is his large print of Kirkstall-abbey which shows how able an engraver he was.

J O H N P I N E

NEED but be mentioned, to put the public in mind of the several beautiful and fine works for which they are indebted to him. The chief of them are, the ceremonies used at the revival of the Order of the Bath, by king George I. the prints from the tapestry in the House of Lords; representing the destruction of the Spanish Armada, a book rivalling the splendid editions of the Louvre; and the fair edition of Horace; the whole text engraven, with ancient bas reliefs and gems illustrating the subjects. He has given too a print of the House of Commons, some ancient charters, and other things. His head painted by Mr. Hogarth, in the manner of Rembrandt, is well known from the print.

A R T H U R P O N D,

ANOTHER promoter of meritorious works, was concerned with Mr. Knapton in setting forth the noble volume of illustrious heads, engraved by Houbraken and Vertue, and which might still be enlarged. Mr. Pond was author too of the design for engraving the works of Claud Lorrain and Gaspar Poussin, of which

which several numbers were exhibited; a few landscapes from Rembrandt, and other masters, and prints from Paolo Panini followed. He also published many prints from fine drawings, and a set of Caricaturas after Cavalier Ghezi. Mr. Pond had singular knowledge in hands, but considerably more merit as an editor than as a painter, which was his profession, both in oil and and crayons. He had formed a capital collection of etchings by the best masters, and of prints, all which he disposed of to a gentleman in Norfolk; they have since been sold by auction, as were his cabinet of shells after his death. He etched his own head, Dr. Meade's and Mr. Sadler's, Pope's and lord Bolingbroke's.

HENRY FLETCHER

1729 } Published a print, the story of Bathsheba,
from Sebastian Concha, his first essay on his own account. He also engraved a print of Ebenezer Pemberton, minister of Boston.

CAREY

CAREY CREED

1730 } PUBLISHED a set of plates from the statues
and busts at Wilton.

JOSEPH WAGNER,

1733 } A SWISS, came to England in 1733, aged
between twenty and thirty. He had studied
painting a little, but being encouraged by Amiconi,
engraved after the works of the latter. His first pro-
ductions were plates of the three princesses, Anne,
Amelie, and Caroline; his next, a whole length of the
Czarina Anne. He afterwards executed two prints of
boys, and about an hundred plates, views of Roman
antiquities, most of them copied from old engravings,
and from Canaletti some prospects of Venice, whither
he accompanied Amiconi, intending to keep a print-
shop there.

THOMAS PRESTON

DID a print of Mr. Pope, and a large head of admiral
Blake, with ships under it.

JOHN

JOHN LAGUERRE

WAS son of Lewis Laguerre, a painter of history, by whom he was educated to the same profession, and had a genius for it—but neglecting to cultivate it, he took to the stage, in which walk he had merit, as he had success in painting scenes for the theatre in Covent-garden, to which he belonged. He engraved a print of Falstaffe, Pistol and Doll Tearsheet, with other the-
atric characters, alluding to a quarrel between the play-
ers and patentees; and a set of prints, of Hob in the
Well, which sold considerably; but he died in indif-
ferent circumstances, in March 1748. Lewis the fa-
ther etched a print of Midas sitting in judgment between
Pan and Apollo.

PETER FOURDRINIÈRE

WHO died a few years ago, excelled in engraving ar-
chitecture, and did many other things for books.

JOHN GREEN

A YOUNG man who made great proficiencie in graving landscapes, and other things; particularly heads of Thomas Rowney; Thomas Shaw, D. D. W. Derham, D. D. and the plates for Borlase's Natural History of Cornwall, and many of the seats; was born at Hales Owen in Shropshire, and bred under Basire, an engraver of maps, father of the present engraver to the Antiquarian Society. Green was employed by the University of Oxford, and continued their almanacs; but died immaturely three or four years ago. His brother is in the same business.

BESIDES all I have mentioned, dispersed in Vertue's MSS. I have since found some more names, of whom the notices are so slight, that it is not worth while to endeavour finding proper places for them. Their names are, Morellon le Cave,* a scholar of Picart; J. Cole; P. Williamson; G. Lumley, who settled at York; P. Tempest; Peter Coombes; P. Pelham; E. Kyte; George Kitchin; who did heads of Mahomet and Mustapha, Turks belonging to George I. and William Robins, Alexander Brown, and de Blois, mezzotinters; Van† Bleek, who executed of late years a fine print of

* HE did a head of Dr. Pococke, before Twells's edition of the doctor's works.

† HE died July 26, 1764.

Johnson and Griffin, players; and A. Van Haecken, who has given a head of Dr. Pepusch and some others. John Stone the younger drew and engraved one of the plates for Dugdale's Warwickshire. T. Pingo did a plate of arms for Thoresby's Leeds; S. Boisseau a plate for Aaron Hill's History of the Ottoman Empire; and Th. Gardner, a set for the Common Prayer paraphrased, by James Harris, 1735. Several English portraits have been engraved abroad, particularly by Cornelius Van Dalen; Arthur De Jode, and P. De Jode; J. De Leuw; Pontius; Edelinck, and Picart. Many also have been engraved by unknown hands.

To the conclusion of these Memoires, and for a separate article, I reserve an account of him, to whom his country, the artists whose memoires he has preserved, and the reader, are obliged for the materials of this work.

ON living artists it is neither necessary nor proper to expatiate. The task will be easy to others hereafter to continue the series. Here is a regular succession from the introduction of the art into England to the present year; and the chief æras of its improvements and extension marked. That the continuation will afford a brighter list, one may augur, from the protection given to the arts, from the riches and flourishing state of our dominion, and from the masters we actually possess. Houston,* Mac Ardell.† and Fisher, have already pro-

* MR. HOUSTON died Aug. 4, 1775.

† MR. MAC ARDELL died June 2, 1765.

mised by their works to revive the beauty of mezzotinto. The exquisite plates of architecture, which daily appear, are not only worthy of the taste which is restored in that science, but exceed whatever has appeared in any age or country. * Mr. Rooker is the Marc Antonio of architecture. Vivares and some others have great merit in gravings landscape. Major's works after Teniers, &c. will always make a principal figure in a collection of prints, and prevent our envying the excellence of the French in that branch of the art. I could name more, if it would not look like flattery to the living; but I cannot omit so capital a master as Mr. Strange, least it should look like the contrary. When I have named him, I have mentioned the art at its highest period in Britain.

* MR. ROOKER died Nov. 22, 1774.

Oct. 10th, 1762.

F I N I S.

THE

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L I F E

O F

MR. GEORGE VERTUE.

THE ensuing account is drawn from his own notes, in which the highest praise, he ventures to assume, is founded on his industry.—How many men in a higher sphere have thought that single quality conferred many shining others; The world too has been so complaisant as to allow their pretensions: Vertue thought the labour of his hands was but labour—the Scaligers, and such book-wights, have mistaken the drudgery of their eyes for parts, for abilities—nay, have supposed it bestowed wit, while it only swelled their arrogance, and unchained their ill-nature. How contemptuously would such men have smiled at a ploughman, who imagined himself authorized to abuse all others, because he had turned up more acres of ground!—and yet he would have toiled with greater advantage to mankind.

GEORGE

GEORGE VERTUE was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents, he says, were more honest than opulent. If vanity had entered into his composition, he might have boasted the antiquity of his race; two of his name were employed by Henry VIII. in the board of works; but I forget; a family is not ancient, if none of the blood were above the rank of ingenious men two hundred years ago.

ABOUT the age of thirteen he was placed with a master who engraved arms on plate, and had the chief business of London; but, who being extravagant, broke and returned to his country, France, after Vertue had served him between three and four years. As the man was unfortunate, though by his own fault, the good-nature of the scholar has concealed his name. As it is proper the republic of letters should be acquainted with the minutest circumstances in the life of a renowned author, I question if Scaliger would have been so tender.

RETURNED to his parents, Vertue gave himself entirely to the study of drawing for two years; and then entered into an agreement with Michael Vandergutch for three more, which term he protracted to seven, engraving copper-plates for him; when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. The first twelve-month was passed in drawing and engraving for books.

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THE art was then at the lowest ebb in England. The best performers were worn out: the war with France shut the door against recruits; national acrimony, and the animosity of faction diverted public attention from common arts of amusement. At that period the young engraver was recommended to Sir Godfrey Kneller, whose reputation, riches, parts, and acquaintance with the first men in England supported what little taste was left for Vertù, and could stamp a character where-ever he deigned to patronize. My author mentions with dutiful sensibility what joy this important protection gave to his father, who had his education warmly at heart, and who dying soon after, left a widow and several children to be supported by our scarce-fledged adventurer. His own words shall tell how he felt his situation, how little the false colours of vanity gave a shining appearance to the morning of his fortune; "I was," says he, "the eldest, and then the only one, that could help them, which added circumspection in my affairs then, as well as industry to the end of my life."

AT intervals of leisure, he practised drawing and music, learned French, and a little Italian, It appears that he afterwards acquired Dutch; having consulted, in the originals, all that has been written in those three languages on the art to which he was devoted.

HIS works began to draw attention, and he found more illustrious patronage than Kneller's. Lord Somers employed him to engrave a plate of archbishop Tillotson, and rewarded him nobly. The print will speak

for

for itself. It was the ground-work of his reputation, and deserved to be so. Nothing like it had appeared for some years, nor at the hour of its production had he any competitors. Edelinck was dead in France, White in England, Van Gunst in Holland: "It seemed," says he himself, "as if the ball of fortune was tossed up to be a prize only for Vertue." One cannot estimate success at a lower rate, than to ascribe it to accident; the comparison is at once modest and ingenious. Shade of Scaliger, which of your works owed its glory to a dearth of genius among your cotemporaries?

IN 1711 an academy of painting was instituted by the chief performers in London. Sir Godfrey Kneller was placed at the head; Vertue was one of the first members; and drew there for several years.

To the end of that reign he continued to grave portraits from Kneller, Dahl, Richardson, Jervase, Gibson and others.

ON the accession of the present royal family he published a large head of the king, from a painting by Kneller. As it was the first portrait of his majesty, many thousands were sold, though by no means a laborious or valuable performance. However it was shewn at court, and was followed by those of the prince and princess. All concurred to extend his business. In any recess from that he practised in water-colours, sometimes attempting portrait; oftener copying from ancient or curious pieces which he proposed to engrave.

So early as the year 1713 he commenced his researches after the lives of our artists, and began his collections, to which he added prints by former masters, and every thing that could tend to his great work, the History of the Arts in England. Wherever he met with portraits of the performers, he spared no pains in taking copies. His journies over England with the same view will appear in the course of his life. These travels were assiduously employed in making catalogues, observations, and memorandums of all he saw.

HIS thirst after British Antiquities soon led him to a congenial Mæcenas. That munificent collector, Robert Harley, second earl of Oxford, early distinguished the merit and application of Vertue. The invariable gratitude of the latter, expressed on all occasions, implies the bounty of the patron. "The earl's generous and unparalled encouragement of my undertakings, by promoting my studious endeavours," says he, "gave me great reputation and advantage over all other professors of the same art in England." Another lesson of humility. How seldom is fame ascribed by the possessor to the countenance of others! The want of it is complained of—here is one instance, perhaps a singular instance, where the influence is acknowledged—after the death of the benefactor.

ANOTHER patron was Heneage Finch,* earl of Winchelsea, whose picture he painted, and engraved;

* HE died in 1726.

and who, being president of the Society of Antiquaries on the revival in 1717, appointed Vertue, who was a member, engraver to it. The plates published by that society from curious remains were most of them by his hands as long as he lived, are a valuable monument, and will be evidence that that body is not useless in the learned world.

THE University of Oxford employed him for many years to engrave their almanacs. Instead of insipid emblems that deserved no longer duration than what they adorned, he introduced views of public buildings, and historic events; for he seldom reaped benefit from the public, without repaying it with information.

HENRY HARE, the last lord Coleraine, an antiquary and collector, as his grandfather had been, is enumerated by Vertue among his protectors. His travels were dignified by accompanying those lords. They bore the expence which would have debarred him from visiting many objects of his curiosity, if at his own charge; and he made their journies more delightful, by explaining, taking draughts, and keeping a register of what they saw. This was the case in a journey he took with lord Coleraine to Salisbury, Wilton and Stonchenge. Of the latter he made several views: Wilton he probably saw with only English eyes. Amid legions of warriors and emperors, he sought Vandyck and Rubens, Holbein and Inigo Jones. An antique and modern virtuoso might inhabit that palace of arts and never interfere. An ancient indeed would be a little surprized

to find so many of his acquaintance new baptized. Earl Thomas did not, like the popes, convert pagan chiefs into christians, but many an emperor acts the part at Wilton of scarcer Cæsars.

IN 1726 Vertue, with Mr. Stephens the historiographer, visited St. Alban's, Verulam and Gorhambury. At the latter he made a drawing from the picture of Sir Francis Bacon.

GREAT part of his time was employed for lord Oxford, for whom he engraved portraits of Mr. Prior, Sir Hugh Middleton, &c. For the duke of Montagu he did Sir Ralph Windwood; for Sir Paul Metheun, Cortez; archbishop Warham from Holbein's original at Lambeth; and for lord Burlington Zuccherò's queen of Scots.

HIS prints growing numerous, many persons were desirous of having a compleat collection. He made up sets for Sir Thomas Frankland, for Mr West, and for lord Oxford; the last in three large volumes, carried down to 1741; and sold, after the earl's death, to the late earl of Ailesbury for fifty guineas.

IN 1727 he went to Wimpole for a week, and thence made a tour with lord Oxford for six weeks more, to Stamford, Burleigh, Grantham, Lincoln, and Welbeck, one of the ancient seats of the countess of Oxford, where, after the earl's death, she assembled the portraits of her ancestors to a prodigious number, the heroes of many an illustrious race. Thence they passed to Chatsworth and York, where Vertue had the pleasure of

conversing with Mr. Francis Place, who had been intimate with Hollar. Trifling circumstances to those who do not feel what he felt. Vertue drew up an account of this progress, and presented it to his patron.

FOR some years his stages were marked by noble encouragement, and by opportunities of pursuing his favourite erudition. He was invited whether he would wish to make pilgrimages; for the love of antiquity is a kind of devotion, and Mr. Vertue had different sets of saints. In 1728 the duke of Dorset called him to Knowle. Humble before his superiors, one conceives how his respect was heightened at entering so venerable a pile, realizing to his eyes the scenes of many a waking vision. Here he drew several of the poets. But he was on fairy-ground; Arcadia was on the confines; could he resist an excursion to Penshurst? One may judge how high his enthusiasm had been wrought, by the mortification he expresses at not finding there a portrait of Sir Philip Sidney.

IN 1730 appeared his twelve heads of poets, one of his capital works. Though poetry was but a sister art, he treated it with the affection of a relation. He had collected many notes touching the professors, and here and there in his MSS. are some slight attempts of his own. But he was of too timid and correct a nature to soar where fancy only guides. Truth was his province, and he had a felicity uncommon to antiquaries, he never suffered his imagination to lend him eyes. Where he could not discover, he never supplied.

AFTER

AFTER his poets, of which he proposed to enlarge the series, it was his purpose to give sets or classes of other eminent men. This was the first idea of illustrious heads, a hint afterwards adopted by others, and at last taken out of *his* hands, who was best furnished with materials for such a work. Some branches he executed himself, with deserved applause.

ABOUT this time he again went to Oxford, copied some original paintings, and took an account of what portraits they have of founders and benefactors, and where deposited. Thence to Gloucester to draw the monument of Edward II. having for some years been collecting and making drawings of our kings, from images, miniatures, or oil-paintings; a work soon after unexpectedly called forth. On his return he stopped at Burford to view the family-piece of Sir Thomas More, and visited Ditchley and Blenheim. His next tour was to Cambridge, where he had been privately engaged to draw by stealth the portrait of old Mr. Thomas Baker of St. John's, then an eminent antiquary, earlier in his life the modest author of that ingenious and polished little piece, *Reflexions on Learning*.

VERTUE's next considerable production was the heads of Charles I. and the loyal sufferers in his cause, with their characters subjoined from Clarendon. But this was scarce finished, before appeared Rapin's *History of England*, "a work," says he, "that had a prodigious run, especially after translated, insomuch that it became all the conversation of the town and country,
and

and the noise being heightened by opposition and party, it was proposed to publish it in folio by numbers—Thousands were sold every week.” The two brothers, Knaptons, engaged Vertue to accompany it with effigies of kings, and suitable decorations. This undertaking employed him for three years. A fair copy, richly bound, he presented to Frederic prince of Wales, at Kensington. A volume of his best works he gave to the Bodleian library.

IN 1734 he renewed his journies about England. With Roger Gale the antiquary he went to St. Alban's, Northampton and Warwick. In 1737 the earl of Leicester carried him to Penshurst; and the end of the same year lord Oxford took him again to Oxford, to Compton Verney, the seat of the master of the rolls, to Warwick, Coventry, Birmingham, and to lord Digby's at Coleshill, to view the curious picture of queen Elizabeth's procession, since removed by the late lord to Sherborn-castle in Dorsetshire. They returned by Stratford (Vertue did not want true devotion to Shakespeare) by Mr. Sheldon's at Weston, where are a few curious pictures, saw Blenheim, and Mr. Waller's at Beconsfield. The next year he went into Hertfordshire to verify his ideas about Hunsdon, the subject as he thought of queen Elizabeth's progress. The old lord Digby, who from tradition believed it the queen's procession to St. Paul's after the destruction of the Armada, was displeased with Vertue's new hypothesis.

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The same year he saw Windsor, and Mr. Topham's collection of drawings at Eton.

HE next engaged with the Knaptons to engrave some of the illustrious heads, the greater part of which were executed by Houbraken, and undoubtedly surpassed those of Vertue. Yet his performances by no means deserve to be condemned as they were by the undertakers, and the performer laid aside. Some of Houbraken's were carelessly done, especially of the moderns; but Vertue had a fault to dealers, which was a merit to the public: his scrupulous veracity could not digest imaginary portraits, as are some engraved by Houbraken, who living in Holland, ignorant of our history, uninquisitive into the authenticity of what was transmitted to him, engraved whatever was sent. I will mention two instances; the heads of Carr earl of Somerset and secretary Thurloe are not only not genuine, but have not the least resemblance to the persons they pretend to represent. Vertue was incommode; he loved truth.

TOWARDS the end of 1738 he made another tour with lord Oxford through Kent and Sussex, visiting Rochester, Canterbury, Chichester, Portsmouth, Southampton and Winchester; and the principal seats, as Petworth, Goodwood, Stansted, and Coudray—the last alone worth an antiquary's journey. Of all these he made various sketches and notes; always presenting a duplicate of his observations to lord Oxford.

HE

HE had yet another pursuit, which I have not mentioned; no man had studied English coins more; part of his researches have appeared in his account of the two Simons.

HE still wanted to visit the east of England. In 1739 his wish was gratified; lord Coleraine, who had an estate at Walpole, on the borders of Norfolk in Lincolnshire, carried him by Wansted, Mousham, Gosfield, St. Edmondsbury, Sir Andrew Fountain's and Houghton, to Lynn, and thence to Walpole; in which circuit they saw many churches, and other seats.

IN 1740 he published his proposals for the commencement of a very valuable work; his historic prints, drawn with extreme labour and fidelity; and executed in a most satisfactory manner. Queen Elizabeth's progress he copied exactly in water-colours for lord Oxford, who was so well pleased with it, that he sent Mr. Vertue and his wife a present of about sixty ounces of plate—but thus arrived at the summit of his modest wishes, that is, rewarded for illustrating English history,—his happiness was suddenly dashed; he lost his noble friend the earl, who died June 16, 1741. "Death, says he emphatically, put an end to that life that had been the support, cherisher, and comfort of many, many others who are left to lament—but none more heartily than Vertue!"

SO struck was the poor man with this signal misfortune, that for two years there is an hiatus in his story—he had not spirits even to be minute.

IN 1743 he was a little revived by acquiring the honour of the duke of Norfolk's notice, for whom he engraved the large plate of the earl of Arundel and his family. For his grace too he collected two volumes of the works of Hollar, chiefly of those graved from the Arundelian collection; and having formed another curious volume of drawings from portraits, monuments, pedigrees, &c. of the house of Howard, the duke made him a present of a bank-note of 100*l*.

HIS merit and modesty still raised him friends. The countess dowager of Oxford alleviated his loss of her lord: their daughter, the duchess of Portland, he mentions with equal gratitude; the late duke of Richmond and lord Burlington did not forget him among the artists they patronized. But in 1749 he found a yet more exalted protector. The late prince of Wales sent for him, and finding him master of whatever related to English antiquity, and particularly conversant in the history of king Charles's collection, which his royal highness wished, as far as possible, to re-assemble, he often had the honour of attending the prince, was shewn his pictures by himself, accompanied him to the royal palaces, and was much employed in collecting prints for him and taking catalogues, and sold him many of his own miniatures and prints.

HE had now reason to flatter himself with permanent fortune. He saw his fate linked with the revival of the arts he loved; he was useful to a prince who trod in the steps of the accomplished Charles; no Hugh

Peters threatened havoc to the growing collection—but a silent and unexpected foe drew a veil over this scene of comfort, as it had over the former. Touched, yet submissive, he says, after painting the prince's qualifications, and the hopes that his country had conceived of him,—“but alas Mors ultima rerum! O God thy will be done! Unhappy day, Wednesday March 20th, 1751!” His trembling hand inserts a few more memorandums of prints he engraved, and then he concludes his memoirs in melancholy and disjointed sentences thus,—“Observations on my indifferent health—and weakness of sight increasing—and loss of noble friends, and the encouragement from them less daily—this year—and worse, in appearance, begins with 1752.”

HE lost his friends; but his piety, mildness, and ingenuity never forsook him. He laboured almost to the last, solicitous to leave a decent competency to a *wife with whom he had lived many years in tender harmony. His volumes of the works of Hollar and the Simons I have mentioned here and elsewhere. The rest of his works will appear in the ensuing list.

* MARGARET his wife survived him, and died March 17, 1776, in the 76th year of her age. His brother James, who followed the same profession at Bath, died about 1765.

HE died July 24th, 1756, and was buried in the cloysters of Westminster-abbey on the 30th following, with this epitaph,

Here lyes the body of George Vertue
Late engraver
And fellow of the Society of Antiquaries,
who was born in London 1684,
And departed this Life on the 24th of July 1756.

With manners gentle, and a gratefull heart,
And all the genius of the Graphic Art,
His fame shall each succeeding artist own
Longer by far than monuments of stone.

Two other friends—not better poets indeed—inserted the following lines in the papers, on viewing his monument :

Proud Artist, cease those deeds to paint on stone,
Which far above the praise of man have shone:
Why should your skill so vainly thus be spent?
For Vertue ne'er can need a monument.

A N O T H E R.

Troubled in mind and press'd with grievous smart,
Her happy mansions left the Graphic Art,
And thus to Science spoke; "What! can it be?
Is famous Vertue dead?—then so are we."

THESE are well-meant hyperboles on a man who never used any; he was simple, modest, and scrupulous; so scrupulous, that it gave a peculiar slowness to

his delivery; he never uttered his opinion hastily, nor hastily assented to that of others. As he grudged no time, no industry, to inform himself, he thought they might bestow a little too, if they wished to know. Ambitious to distinguish himself, he took but one method, application. Acquainted with all the arts practised by his profession to usher their productions to the public, he made use of none. He only lamented he did not deserve success, or if he missed it when deserved. It was some merit that carried such bashful integrity as far as it did go.

HE was a strict Roman Catholic; yet even those principles could not warp his attachment to his art, nor prevent his making it subservient to the glory of his country. I mention this as a singular instance. His partiality to Charles the first did not indeed clash much with his religion; but who has preserved more monuments of queen Elizabeth? Whatever related to her story he treated with a patriot fondness; her heroes were his. His was the first thought of engraving the tapestry in the House of Lords; his a project of giving a series of protestant bishops—for *his* candour could reconcile toleration and popery.

HIS collection of books, prints, miniatures and drawings, were sold by auction May 17th, 1757. Lord Besborough bought there his copies in water-colours of the kings of England, as I did a large piece of Philip and Mary from the original at Woborn, which he intended for his series of historic prints; there too I purchased

chased his drawings taken from Holbein; and since his death, the best piece he ever painted, a small whole-length of the queen of Scots in water-colours:

THE length of this account I flatter myself will be excused, as it contains a few curious particulars, which are not foreign to the subject, and which concomitantly illustrate the history of arts,

LIST

L I S T

O F

V E R T U E ' s W O R K S .

S MALL head of the duchess of Marlborough; the first print he published.

The rat-catcher's head from Vischer, his second print, Zephyrus in the clouds, with two English verses.

William prince of Orange, from Vandyck, small half-length; mezzotinto.

Sleeping Venus, with three Cupids and a Satyr from Coypel.

R O Y A L P O R T R A I T S .

C L A S S 1 .

Four small plates of kings from William I. to George I. inclusively.

The same in one plate.

Large

Large set of heads of the kings, for Rapin. Smaller set ditto.

Monuments of the Confessor, Edward I. Henry V. Henry VII. Edward VI. for the series of royal tombs.

Richard II. whole-length, from the painting in Westminster-abbey.

Queen Elizabeth, profile, from Isaac Oliver.

Ditto from Hilliard, in Hearn's Camden's Elizabetha.

Mary queen of Scots, from Zuccherro, to the knees.

A head of the same, smaller.

The same queen, small, from the picture at St. James's.

Ditto, engraved on gold in an oval, from Dr. Meade's picture, finely executed.

Small oval of the king and queen of Bohemia, and one of their children.

Charles I. and his queen, holding a chaplet of laurel, from Vandyck. Voerst engraved the same picture.

Queen Anne, large oval, after Kneller.

Ditto, crowned, the royal arms at top; the medals of her reign round the frame.

King George I. very large, 1715.

Ditto, a less size, 1718, better.

Ditto, smaller

Ditto, with flourishes, for some patent, or writing-book.

George prince of Wales, large.

The princess of Wales, smaller.

The same when queen, large.

Ditto,

Ditto, with an angel bringing a crown; from Amiconi.

Frederic prince of Wales, in a tied perriwig and armour, from Boit.

Princess Anne.

William Duke of Cumberland, collar of the Bath, from Jarvis.

Princess Mary, holding a basket of flowers; mezzotinto very bad. My proof has no inscription.

CLASS 2. NOBLEMEN.

William Seymour duke of Somerset.

Henry Somerset Duke of Beaufort.

William Cavendish duke of Newcastle, for the illustrious heads.

John duke of Marlborough.

John duke of Buckingham.

Philip duke of Wharton, from Jarvis, no inscription.

Lionel duke of Dorset, in robes of the garter.

Ditto in coronation robes, white staff.

Henry Howard earl of Surrey, with many devices.

Ditto smaller, copied from Hollar.

Francis earl of Bedford, for the illustrious heads.

Edward earl of Dorset, ditto.

Heneage earl of Winchelsea; blank shield, coronet, and supporters, no inscription; nor any cross strokes in the figure.

Robert Dudley earl of Leicester. }
 Edward earl of Clarendon. } Small
 Edward earl of Sandwich. } heads.

The earl of Derwentwater.

Edward earl of Orford.

Charles earl of Halifax.

Robert earl of Oxford, garter-ropes, white staff, one of his last and worst works.

Edward earl of Oxford, sitting, in night-gown and cap; many pieces of his collection round him.

Ditto, in his robes, whole length.

Thomas earl of Strafford,

Horace lord Vere.

John lord Somers.

William lord Burleigh.

CLASS 3. LADIES.

Sarah duchess of Somerset, whole length.

Elizabeth countess of Shewsbury.

Dorothy countess of Sunderland.

The lady Morton.

Henrietta countess of Orrery.

Frances lady Carteret.

Sophia countess Granville.

} Wives of John
 } earl Granville.

Mrs. Margaret Halyburton, inscriptions in Latin and English.

Lady M. Cavendish Harley, for the small edition of Waller.

CLASS 4. BISHOPS.

Archbishop Warham, for the illustrious heads.

Ditto, small.

Archbishop Cranmer; with a book in both hands, æt. 57. By mistake the inscription and arms give it for Parker.

Archbishop Parker, books before him and on each side; fine.

Ditto, book in one hand, staff in the other.

Ditto, smaller, and only the head.

Archbishop Whitgift, book on a cushion before him.

Ditto, smaller, head.

Archbishop Grindal.

Archbishop Bancroft.

Archbishop Tillotson, sitting in a velvet chair, fine.

John Potter, bishop of Oxford.

Ditto, when archbishop, in a chair, holding a book on his knee.

Francis Godwin, bishop of Landaff.

Archbishop Blackburne.

James Sharpe, archbishop of St. Andrews.

John Jewel, bishop of Salisbury.

John Robinson, bishop of London.

Edmund Gibson, bishop of London.

The same print, but with books and charters on each side of the arms.

Edward

Edward Chandler, bishop of Durham.

Richard Fox, bishop of Winchester. Joannes Corvus Flandrus faciebat.

Hugh Latimer, bishop of Worcester.

William Talbot, bishop of Salisbury.

Gilbert Burnet, bishop of Salisbury.

Ofspring Blackhall, bishop of Exeter.

William Loyd, bishop of Worcester, sitting in a chair in his library; one of his most capital works.

Ditto, a large head.

Francis Gastrell, bishop of Chester.

Richard Smalbroke, bishop of Litchfield and Coventry.

George Smalridge, bishop of Bristol.

Francis Atterbury bishop of Rochester. Two, with some little difference in the inscriptions.

Thomas Ken, bishop of Bath and Wells. Three different prints.

Philip Bisse, bishop of Hereford.

Thomas Tanner, bishop of St. Asaph.

Martin Benson, bishop of Gloucester.

Benjamin Hoadley rector of St Peter Poor, afterwards bishop of Winchester.

Thomas Wilson, bishop of Sodor and Man.

CLASS 5. CLERGYMEN.

John Spencer, dean of Ely.

Laurence Echard.

Thomas Bisse, S. T. P.

William Lupton, S. T. D.

George Brown, A. M.

Mr. Kettlewell.

George Trosse, V. D. M.

Effigies Authoris, arms. It is Burnet of the charter-house. Also, (a print of) The sacred theory of the earth; according to his system.

Mr. Isaac Mills.

William Whiston.

E. T. Episc. Oss. designatus. It is Edward Tenison.

Matthew Henry, V. D. M.

Dr. Conyers Middleton. This was designed for his works, but was rejected, as Vertue's eyes had begun to fail.

John Barwick, dean of St. Paul's.

John Gilbert, canon of Exeter.

R. Cudworth, D. D.

Isaac Watts, V. D. M.

Another, D. D. with a book in his hand.

Dr. Swift.

Another, smaller, in a night-gown.

Another, still smaller; under it Non Pareil.

Humphrey Gower, master of St. John's Coll.

John Gale, M. A. and D. P.

Daniel Burgess.

John Edwards, S. T. P.

Lewis Atterbury, L. L. D.

John Harris, S. T. P.

Richard

Richard Fiddes, S. S. T. P.

Mr. Hall (executed) no name. Arms.

Montrose, no name, cap, band, picked beard.

John Gill, S. T. P.

Humphrey Priddeau, dean of Norwich.

John Owen, dean of Christ-church.

Mr. Thomas Stackhouse.

Ralph Taylor, S. T. P.

Henry Sacheverell.

John Westley, two of them, 1742, 1745.

John Strype,

John Flamsteed.

Richard Bentley.

John Spence.

Samuel Clarke. Three. The two smallest have no difference; but to that one is added Dna. Hoadley pinx. Perhaps the other was only a proof.

Mr. Spinckes.

Mr. Henry Grove,

Robert South, S. T. P.

John Pigott, V. D. M.

Robert Moss, dean of Ely.

William Broome.

A. Blackwall, M. A.

Mr. Joseph Stennet.

Edmund Calamy, D. D.

Thomas Bradbury.

John Laurence, A. M.

Philip Dodderidge.

CLASS 6. CHANCELLORS, JUDGES, LAWYERS.

- Sir Thomas More.
 Sir Nicholas Bacon.
 Sir Francis Bacon.
 Tomb of the same.
 Sir Thomas Parker.
 The same, when earl of Macclesfield.
 Sir Peter King, lord chief justice.
 The same, when chancellor.
 Sir Matthew Hale.
 John lord Fortescue.
 Sir John Willes.
 Sir Robert Eyre.
 Sir Robert Raymond.
 Henry Powle, speaker and master of the rolls.
 Sir Joseph Jekyll, master of the rolls.
 The same, sitting in a chair, fine.
 John Verney, master of the rolls, fine.
 James Reynolds, chief baron.
 Sir James Steuart, lord advocate.
 Sir John Comyns, chief baron.
 Sir Francis Page, baron of the Exchequer.
 The same, justice of the King's-bench.
 Sir John Blencowe, justice of the Common-pleas.
 Robert Price, baron of the Exchequer.
 Sir James Montague, ditto.

Alexander Denton, just. of Common-pleas.
 Sir Laurence Carter, baron of Exchequer.
 William Peere Williams, esq.
 Thomas Craig of Riccartoun.
 Thomas Vernon, esq.
 Lord-keeper North.
 Sir Dudley North.
 Roger North, esq.
 John Bridges, esq.

CLASS 7. MINISTERS, AND GENTLEMEN.

Sir Francis Walsingham.
 Sir Walter Raleigh.
 Another small.
 Sir Nicholas Throckmorton.
 Sir Francis Drake, large, poorly done.
 Thomas Harley, esq. of Brampton-bryan.
 Sir Robert Harley, knight of the Bath.
 Sir Edward Harley, ditto.
 Edward Harley, esq. auditor of the imprest.
 Sir Ralph Winwood.
 William Trumbil, esq. envoy to Brussels.
 Sir William Trumbull, secretary of state.
 John Thurloe, esq.
 Sir Edward Nicholas.
 Sir Thomas Roe.
 James Craggs, esq. sen.
 Lord Aubrey Beauclerk, poorly done.

Sir Watkyn Williams Wynn.

Sir Thomas Rawlinson, lord-mayor.

Francis Mundy.

Sir Philip Sydenham.

Mr. Parker.

James Gardiner, A. M.

Henry Barham, esq.

A gentleman, in a cravat; loose cloak, arms, label above him, no inscription.

John Graves, gent. aged 102, 1616.

Richard Graves, of Michelton, esq. d. 1669.

Richardus Graves de Michelton, ob. 1731.

Monument of Mrs. Eleanor Graves, &c.

Samuel Dale, M. L.

John Morley, esq.

James Puckle, small.

John Bagford. My proof is on Indian reddish paper. Vertue was fond of printing on papers of various colours.

John Murray of Sacomb, antiquary.

CLASS 8. PHYSICIANS.

Peter Barwick, physician to Charles II.

Dr. Ratcliffe.

Dr. Turner.

Another, smaller.

Thomas Fuller, M. D.

Thomas Willis, M. D.

John Friend, M. D.
 John Marten, surgeon.
 Ambrose Godfrey, chymist.

CLASS 9. FOUNDERS, BENEFACTORS, &c.

Hugh Price, founder of Baliol-coll.
 Sir Thomas Gresham.
 Statue of ditto.
 Tomb of ditto.
 Edward Colston, esq.
 Sir Hugh Middleton, fine.
 Dr. Colet.
 Bust of ditto.
 Thomas Sutton.
 Tomb of ditto.
 View of the charter-house.
 William Lancaster, S. T. P.

CLASS 10. ANTIQUARIES, AUTHORS, MATHE-
 MATICIANS.

William Lambard.
 John Stowe.
 Sir Robert Cotton.
 John Selden.
 Sir James Ware.
 Thomas Hearne. Two different.
 Robert Nelson.

Walter Moyle, esq.

William Baxter.

Richard Baxter, prefixed to Calamy's Life of Baxter.

Mr. Wollaston.

Sir Isaac Newton.

Abraham Sharp.

George Holmes.

Sir Philip Sidney, with many devices.

Small head of ditto.

The same, whole-length, sitting under a tree.

Robert Boyle, two of them.

Mr. Steel, in a cap.

The same when Sir Richard, in a wig.

Mr. Addison, two: one has his arms.

Edmund Halley.

Mr. John Freake.

CLASS 11. POETS AND MUSICIANS.

Title-page to the set of 12 poets, in an ornamented border, with lord Oxford's arms

1. John Gower.†
2. Geofry Chaucer.
3. Edmund Spencer.
4. William Shakespeare.

† Those numbered are the set. Those with an asterisk do not belong to it.

5. Ben Johnson.
6. Francis Beaumont.
7. John Fletcher,
8. John Milton.
9. Samuel Butler.
10. Abraham Cowley.
11. Edmund Waller.
12. John Dryden.

Geofry Chaucer, large, in oval frame.*

Another smaller, verses in old character.*

A plate with five small heads of Chaucer, Milton, Butler, Cowley, Waller.*

Edmund Spencer, small.*

William Shakespeare, small, in a large ruff.*

Another still less.*

Print of his tomb.*

A plate with seven small heads of Shakespeare, Johnson, Beaumont, Fletcher, Otway, Dryden, Wycherley.*

Ben Johnson, small.*

Francis Beaumont, small.*

Bust of John Milton.*

Another, young; 2 Latin verses.*

Another, old; two Greek verses.*

The same, 6 English verses.*

Abraham Cowley, small.*

Butler, for Grey's Hudibras.*

Waller, for the small editions of his works.*

John Dryden, large.*

A small one.*

- Sir John Suckling.
 Nicholas Rowe.
 His tomb.
 Thomas Durfey.
 Allan Ramsay.
 Mrs. Eliza Haywood.
 William Croft, Doctor of music.
 A head of John Milton, for a vignette.*
 Another, very different, æt. 42. At one corner
 lightning; at the other, the serpent and apple.*
 Two others, smaller.*
 Another, smaller.*
 Trivett, an old poet. A monk in an initial letter.
 John Lydgate.
 Lord Lansdown.
 Matthew Prior, sitting a chair.
 Mr. Pope, in a long wig.
 Ditto, small, in a cap.
 Arthur Johnson.
 Mrs. Elizabeth Rowe.
 Mr. John Robinson, organist.

CLASS 12, FOREIGNERS.

- Hernan Cortez.
 Franciscus Junius, from an etching of Vandyck.
 The same, compleatly engraved.
 Balthazar Castiglione.
 Rapin Thoyras.

Job Patriarcha.

1. William prince of Orange.†
 2. Maurice, prince of Orange,
 3. Jacobus Arminius.
 4. Simon Episcopus.
 5. Johannes Bogerman.
 6. Gerardus Vossius.
 7. Franciscus Gomarus.
 8. Edwardus Poppius.
 9. Gaspar Barlæus.
 10. Johannes Uttenbogaert,
 11. Philip de Mornay.
- Maphæus Barberinus. postea Urbanus VIII. Papa.
- Hieronymus Fracastorius.
- Cervantes.
- Father Paul.
- Profile of Augustine Caracci.
- Racine.
- Benedetti, singer.
- Rev. Mr. Aaron.
- Pierre Varignon.
- Blaise Pascal.
- Archbishop Fenelon.
- Wenceslaus Hollar.
- Marcus Hollar.
- Marcus Hieronymus Vida.

† THE eleven heads numbered are a set.

Charles XII. of Sweden.

Philip V. king of Spain.

Erasmus.

Antony Arnauld.

Charles Rollin.

Mons. de St. Evremond.

CLASS 13. HISTORIC PRINTS, and PRINTS with
two or more PORTRAITS.

Henry VII. and his Queen, Henry VIII. and Jane Seymour.

Procession of queen Elizabeth to Hunsdon-house.

The tomb of lord Darnley, James I. when a child, earl and countess of Lenox, &c. praying by it.

Battle of Carberry-hill, at large, from a small view in the preceding.

This was the first number, published with explanations.

Three children of Henry VII.

Charles Brandon duke of Suffolk, and Mary queen of France.

Frances duchess of Suffolk, and Adrian Stoke, her second husband.

Lady Jane Grey, with emblematical devices.

This was the second number published in like manner. Vertue intended to give some other pictures, relative to the family of Tudor, as Philip and Mary, from the picture at Woburn, which he had purposely copied

copied in water-colours; but he finished no more of that set, but the following:

Edward VI. granting the palace of Bridewell for an hospital.

The Court of Wards; with an explanation on a folio sheet.

Thomas earl of Arundel, his countess and children; a plate done for the duke of Norfolk, and never sold publicly.

Thomas earl of Strafford and his secretary.

The earl of Strafford's three children.

A set of ten plates, containing the heads of Charles I. and the principal sufferers in his cause, with their characters beneath, from lord Clarendon.

Thomas earl of Coningsby, and his two daughters.

The family of Eliot, of Port Eliot in Cornwall.

William duke of Portland, Margaret his duchess, and lady Mary Wortley.

CLASS 14. TOMBS.

Tomb of John duke of Newcastle in Westminster Abbey.

——— of Sophia marchioness of Annandale.

——— of Dr. Colet.

Bust of ditto.

Tomb of Dr. Young.

——— of Dryden.

——— of Thomas Watson Wentworth.

CLASS 15. PLANS, VIEWS, CHURCHES, BUILDINGS.

Survey of the remains of Roman Antiquity on the Wolds in Yorkshire.

Ancient plan of London, as it was in the beginning of queen Elizabeth's reign, on several sheets.

A survey and ground-plot of the palace of Whitehall.

Two plans for re-building London, proposed by Sir Christopher Wren, after the fire.

Two different by Mr. Evelyn.

Antiquæ Etruriæ pars orientalis.

Plan of a Roman military way in Lancashire.

Lincoln's-inn chapel.

Church of Boston.

Plan and elevation of the fire-works in St. James's-park, April 27, 1749.

View of the fire-works at the duke of Richmond's at Whitehall, May 15, 1749.

The gate-house or tower of Layer-Marney-hall in Essex.

Three plates of Saxon antiquities, Waylandsmith, Ichenild-way, &c.

Perspective view of a Gothic front in the church of Worlingworth in Suffolk.

Inside view of the chapel on London-bridge. Another plate with the outside and the bridge.

Small view of the cathedral at Exeter.

Ditto

- Ditto of St. Edmundsbury.
 Part of the abbot's palace at ditto.
 Ichnography of the church, ditto.
 East view of Bluntsham church in Huntingdonshire.
 View of an ancient gateway, dedicated to Nicholas
 bishop of Exeter.
 View of London about 1560:
 North-west view of Gainsborough.
 Small view of the theatre, printing-house, and Ash-
 molæan museum at Oxford.
 View of Penshurst.
 Inside of the abbey-church at Bath, drawn by J. Ver-
 tue, brother of George.
 Plan of the church of St. Martin.
 West prospect of ditto.
 South prospect of ditto.
 View of the Savoy.
 A tessellated pavement discovered at Stunsfield, near
 Woodstock, 1712.
 Extent of the fire of London, on two sheets.
 The ancient wooden church at Greenstead in Essex.
 Map of some Roman garrisons.
 Plan of a Roman camp.
 Five large prints of the Radcliffe library at Oxford.*

* GouCH'S Br. Topog. in Oxfordshire.

CLASS 16. COINS, MEDALS, BUSTS, SEALS,
CHARTERS, GEMS, AND SHELLS.

Coin of Carausius and his empress in brass.

Plate of coins of Carausius.

Ditto, and of other emperors.

Plate of Coins with the crux victorialis.

Medal of queen Caroline when princess, a figure sitting on each side.

Reverse of a medal, legend, Resurges.

Plate of ancient Gallic coins.

Another of barbarous coins.

Medal of Leo X.

Plate 1. Egyptian figures, &c.

Plate 2, Ditto.

Medal of George II. his queen and children.

Heads of Virgil and Homer.

Smaller Homer.

Small head of Franciscus Junius.

Ditto of king Alfred.

Ditto of a Pope.

Very small one of Caleb Danvers.

Bust of lord Turchetyl, abbot of Crowland.

A bust found at York, in possession of Roger Gale.

An extract from Domesday, relating to the church of Hambyrie, in Wyrcestershire.

Seal in the shape of a lozenge, an ox and a castle.

Seal of Adam de Newmarche.

Tally of Thomas Godesire.

Seal of dean and chapter of Hereford.

Two others.

Seal of George Cook, bishop of Hereford.

—— Robert Benet, bishop of Hereford.

—— Savari de Boun. A crescent.

Another, same arms.

Another seal, with arms of Bohun.

Another. Another, a knight on horseback.

Seal of William Fitz-Oth.

—— to the surrender of an abbey.

—— of St John Clerkenwell.

—— of Thomas bishop of Elphin.

—— of bishop Egidius.

Some other seals. *

Arms of queen Elizabeth, as a stamp.

Ditto of James I.

Precept of king Henry to the sheriff of Nottingham.

A charter and imperfect seal, parts only of a horseman and of another figure.

Representation of the pontific Tiara.

Jewels in the collection of Margaret duchess of Portland, 3 plates.

Five shells, ditto.

Thirteen samples of antique silver chased plate found at Bath. †

* GOUCH'S Brit. Topogr. p. 712. of the first edit.

† GOUCH'S Brit. Topogr. in Somersetshire—but qu. whether these were not engraved by his brother James, who resided at Bath?

CLASS 17. FRONTISPIECES, HEAD AND TAIL-PIECES.

Frontispiece to *Pline sur l'or et l'argent*. George II. and queen Caroline, at top.

A bishop giving a writing to Hibernia, with other figures. Seems to relate to a charity-school.

A man writing on a tomb by moon-light; for Dr. Young's *Night-thoughts*.

Minerva raising a woman; Resurges: Vignette.

Head-piece for Thurloe's *State-papers*: Thurloe's head, &c.

A person offering a book to James I. Faith standing by him with the *Holy Bible*, &c. I believe for father Paul.

A procession, with the sign of the tabard; for one of Chaucer's tales.

A temple with books and emblematic figures; *vivitur ingenio*

Frontispiece to the auction book of the Harleian collection.

A head-piece with a view of Stonehenge, &c.

Vignette to Spence's *Polymetis*.

A man digging, with Latin mottoes, small oval.

Inside of a church, and a church-yard; head-piece.

The Annunciation, ditto.

Many plates for the quarto edition of Waller,

The

The Ad Lectorem for lord Burlington's Palladio.

Frontispiece to Historia Cælestis.

Six initial letters, N. 2. P. S. 2. T. 6.

Set of head-pieces for Homer.

Frontispiece to Fenton's Mariamne.

Ditto to Smith's prints from Titian.

CLASS 18. MISCELLANEOUS.

Arms of the Antiquarian Society at Spalding, engraved and mezzotinto.

Arms of Blount.

Conundrum for Henny's right tobacco, a toe, a back, and O.

Benefit ticket for Mademoiselle Violette.

Print of Richard Dickinson, governor of Scarborough Spaw, with verses. Poor.

Large print of David Bruce, with account of his distresses at sea. As ill done as the former.

Two plates of a mummy.

Two genealogic trees, intituled, Processus & Series Legis.

Plate to put in lady Oxford's books.

Inscription to Neptune and Minerva.

Head of Silenus, a bas-relief.

Liber & Libera, ditto.

A plate of some Roman Antiquities.

The western prospect of Bear'sden-hall, in Surrey, satyric print.

Antiquity-

Antiquity-hall, ditto.

An antique female figure with two faces, holding a snake with two heads.

Besides many plates for the Society of Antiquaries, published in their two volumes, and a series of Oxford Almanacs for several years; and perhaps some plates which have not come to my knowledge.

Oct. 22d, 1762.

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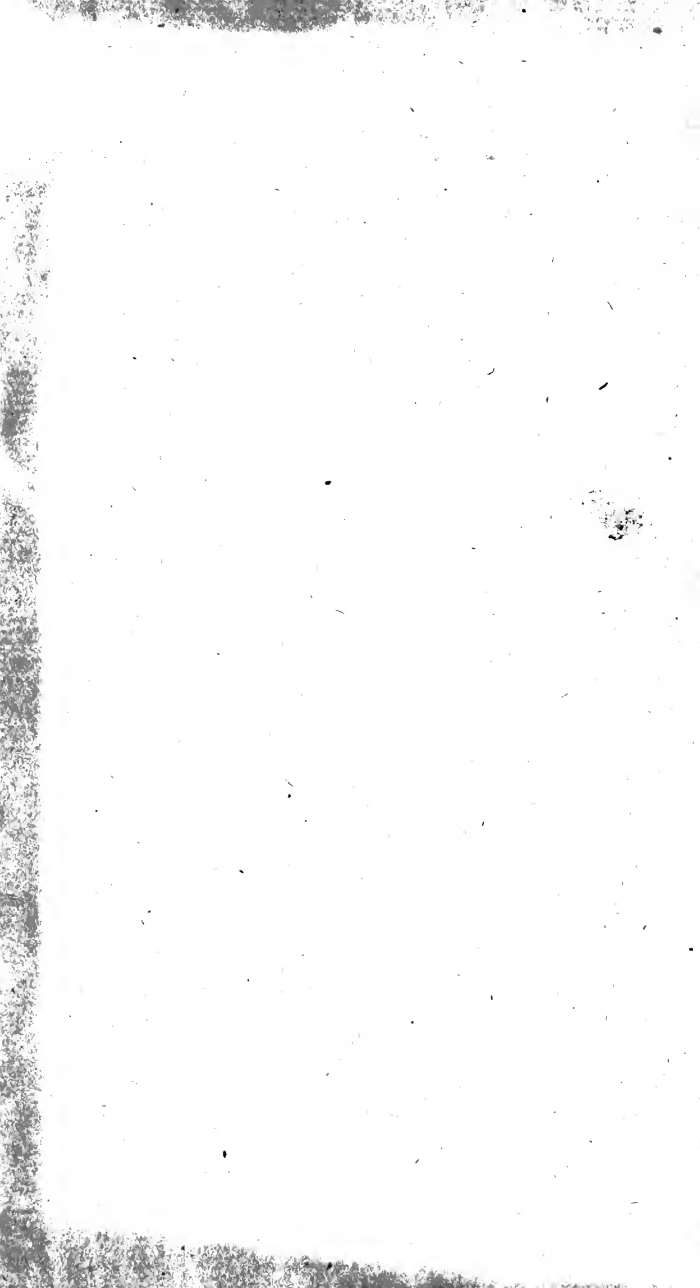
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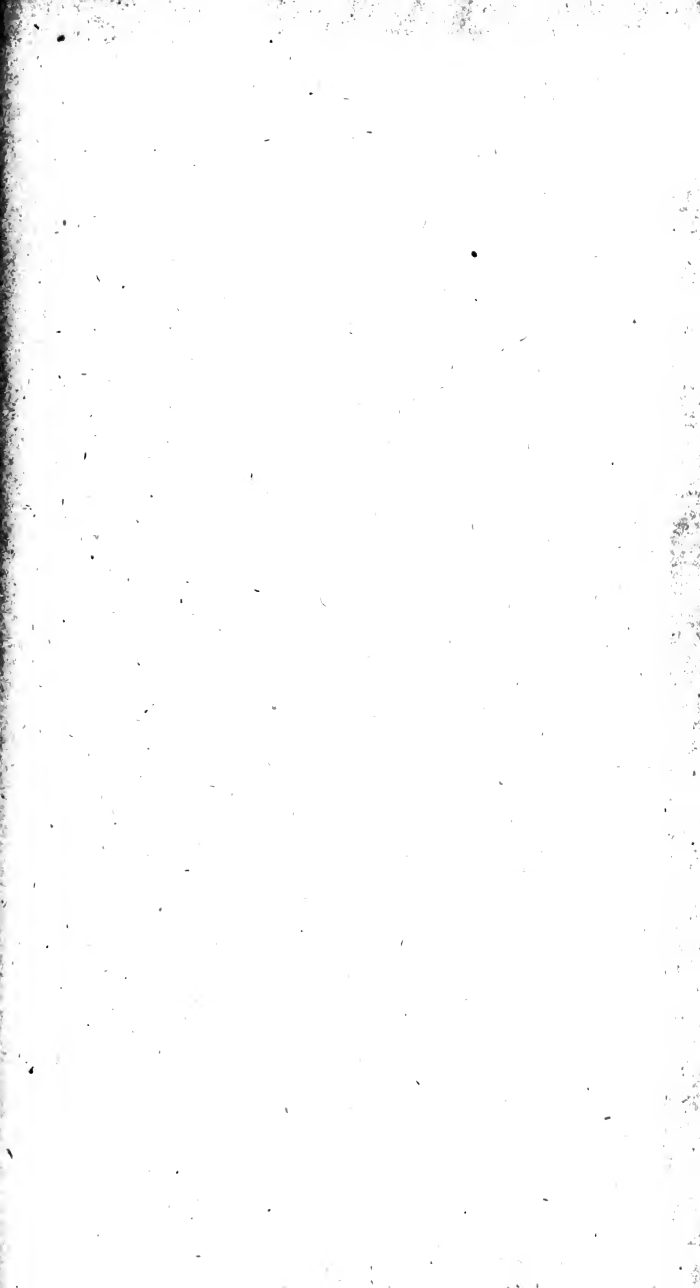
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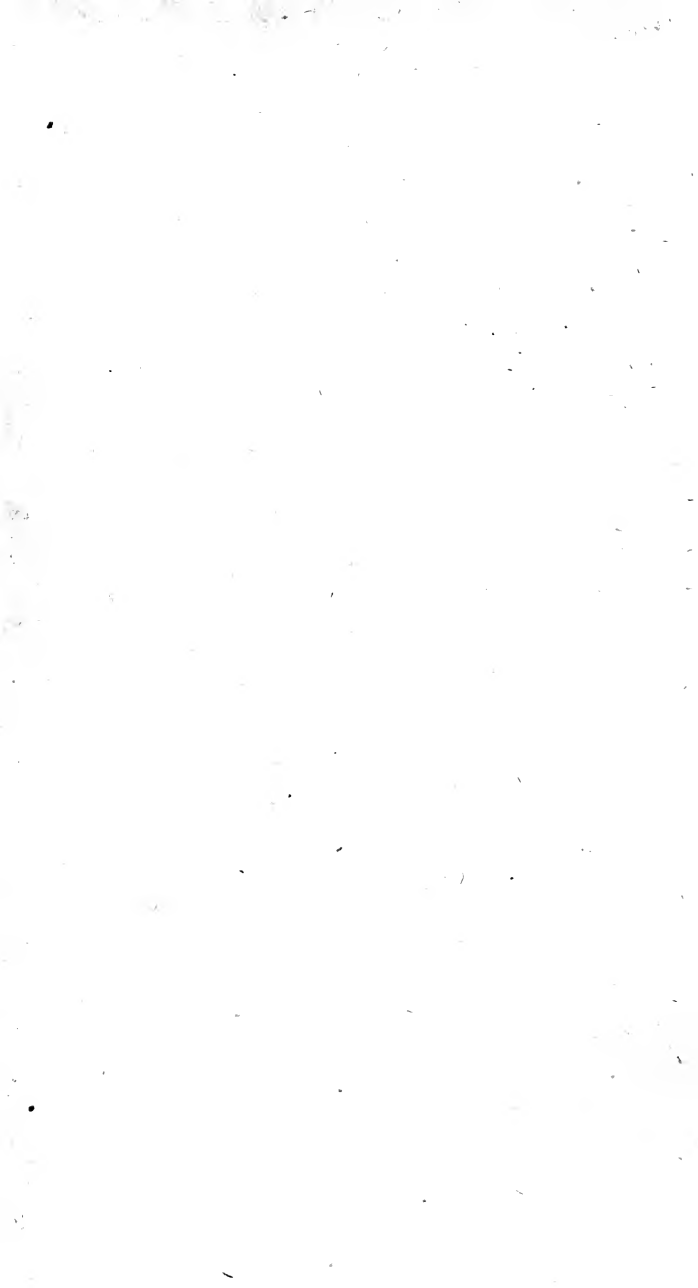
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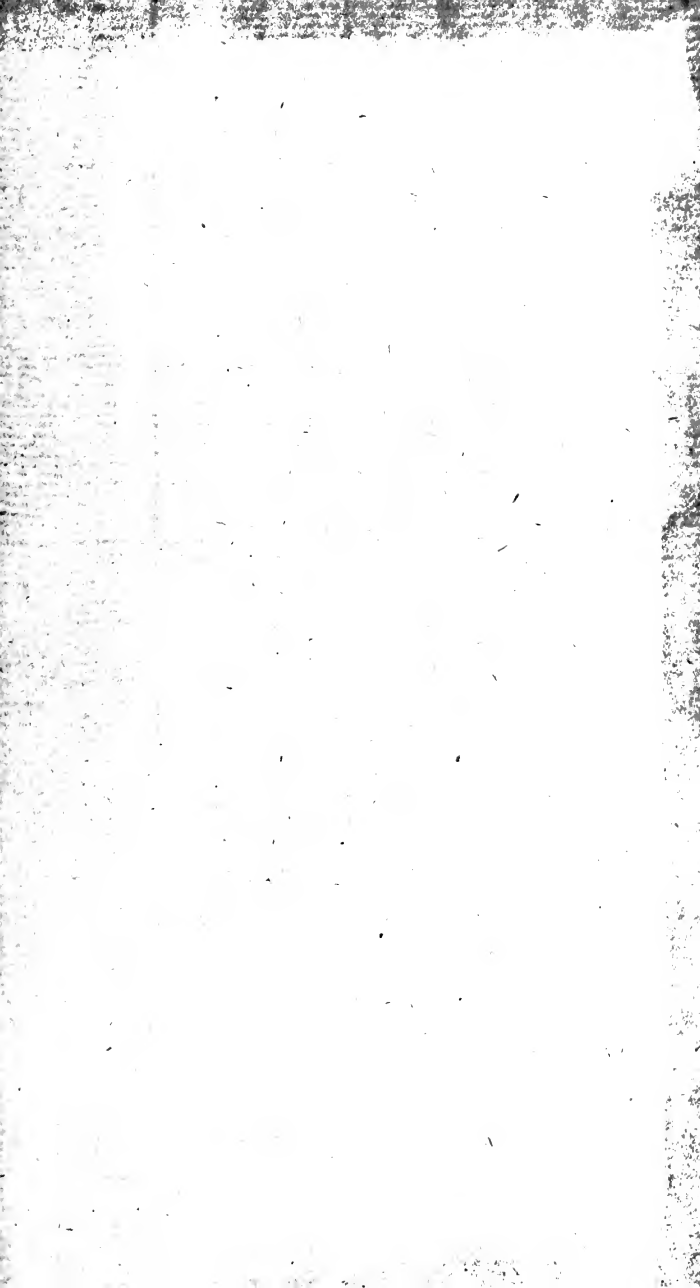
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